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February 2014
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DOCTOR WHO

"When I was first offered *Doctor Who*, I was so excited, I couldn't actually read the script. I just wanted to phone my agent and say, 'Yes!'"

LETTER FROM THE EDITOR

Happy New Year!

And with the Doctor freshly regenerated, we begin 2014 with perhaps an even greater sense of renewal than usual. 2013 will always be remembered as a special year – in so many different ways – but time marches on, and so must we. The future is already looking rather thrilling...

So! Peter Capaldi is the Doctor!

And yes, *of course* Peter gets the traditional cover headline for all incoming Doctors. And these days we even spell them correctly. Welcome aboard, Peter! At the time of writing this editorial on Friday 20 December, I haven't yet seen Peter's costume as the Twelfth Doctor – but it's just possible you may have done by the time you read these words. With Peter's first scenes from his first full episode due to be recorded a couple of days before this issue goes on sale, it might be that there are photos everywhere of Peter in capes, cravats, cricket jumpers, long scarves and question marks. Or more likely something entirely new, I shouldn't wonder. That's the exciting thing about entering a new era – the future is a blank page.

Well. Not *quite* a blank page. A few days ago I attended the first readthough for the new series – two brand new *Doctor Who* scripts that are absolute dynamite. And as I'm sure you'll have guessed, Peter was amazing as the Doctor. Exciting times!

In the meantime, there's lots to come from **DWM** – and you might just notice that on page 28 we're asking for your votes once more on every single *Doctor Who* TV story ever. For all the old-timers (like me) it only seems like five minutes since our *Mighty 200* survey of 2009, but some of you youngsters reading this now probably hadn't even heard of *Doctor Who* when we ran that poll, and we want to know what you think of the show so far!

Since *The Mighty 200*, we've enjoyed the entirity of the Eleventh Doctor's era, while every existing twentieth-century story has been released on DVD. We've even had a few long-lost 1960s episodes return to us from beyond the grave – and it will be fascinating to see whether the likes of *Galaxy 4*, *The Underwater Menace*, *The Enemy of the World* and *The Web of Fear* can improve on their placings from last time around, now that a little more of them has been revealed to us.

Maybe even Mr Capaldi will send us his poll form. We gather he's a bit of a fan...

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"I wanted every Doctor to make some sort of appearance... but what about Peter Cushing?!"

IAN HILL from Hereford asks: What do you imagine the deal struck between UNIT and the Zygons while under 'the veil of Ignorance', when neither was able to remember which of them was which, would have actually entailed? Would it mean that the entire Zygon race is now living among us in human form, perhaps so long as they refrain from reverting to looking like 'big red rubbery things covered in suckers'? If so, wouldn't the sudden leap in Earth's population attract attention?

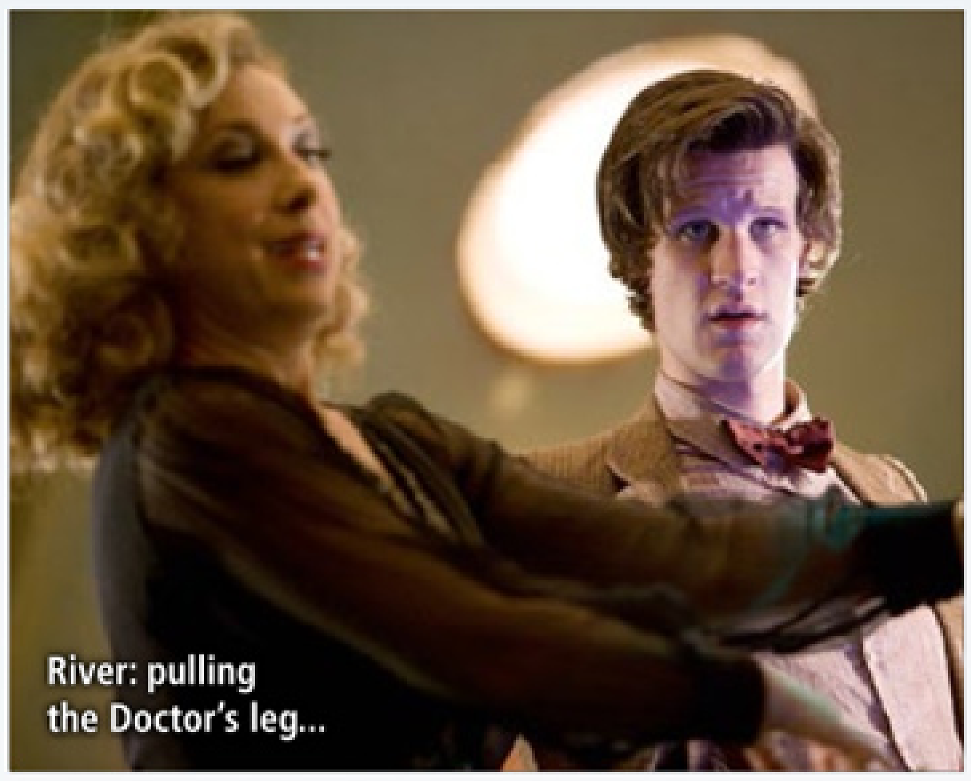
Hello, Ian. In the original script there was an exchange something like this:

THE DOCTOR: There's enough technology in this very room to get Zygons safely off world.
KATE: So they can destroy us from space?
THE DOCTOR: They won't. Because there will be safeguards – you're about to agree on them.

All that fell victim to the final push because (a) it actually felt a bit clumsy, and (b) I quite liked the idea that we don't know what they negotiated. Maybe they agreed on shift-work identities for human beings – life shares for selected humans and Zygons. I thought, maybe wrongly, that it was obvious the Doctor's solution would work, but I rather liked that we'd have all have to speculate what the solution was. If any species could move in with us, discreetly, it would be the Zygons. What deal was reached in the tower of London, that allowed shapeshifters to walk among us? And what might happen in the future? It's a typical Doctor solution, isn't it? Brilliant, chaotic, optimistic – and what the hell happens next?! Think about it – what would you agree to, if you didn't know which side you were on? (Well done on 'veil of ignorance', by the way – let's make everybody look it up.)

SCOTT HAWORTH of Pleasant Hill, Iowa asks: In *The Day of the Doctor*, whose idea was it to include a picture of Sara Kingdom and Mike Yates together on the board in the Black Archive, and, in your mind, how do these two characters ever meet each other?

Ha! I went into the office one day, and there it was – an impossible mash-up of companions from different eras. Having scripted the noticeboard ("Let's make them all freeze-frame") I'd forgotten that you have to have scary levels of fan knowledge to know what combinations are feasible, and which ones aren't. And clearly Sara Kingdom and Mike Yates could never have met, it's impossible. And then I thought, what?! *Impossible?!* This is *Doctor Who*, lest we mortals forget. The show where Susan named the TARDIS, but all all other TARDISes are called the same! Where the Doctor longs to return to his own people (*An Unearthly Child*) and is on the run from them (*The War Games*). Where the TARDIS only makes that distinctive noise because the Doctor leaves the brakes on (*The Time of Angels*) but all the others make the same noise (every episode with another TARDIS). Yeah, okay that last one was me – the episode underran and that whole scene was spun out of nothing to get us over 40 minutes! Forgive an act of desperation – I figured River was probably winding him up. And that's the point – the professional writer part of my brain (1%) wrote the gag and the fan part of my brain (812%) quickly accounted for it. That's the proper, official job of Being A Fan. Sorting out the impossible set of contradictions that is *Doctor Who*. No, not sorting them out, that's boring – making new amazing stories to to make sense of them. So I looked at that impossible picture of Sara and Mike, and told them not only to keep it, but to *feature* it. Whoosh, zap, it's canonical – Mike and Sara met! Fandom, to your work!



River: pulling the Doctor's leg...

Which reminds me, strangely enough, of Peter Cushing. When I started writing *The Day of the Doctor*, I knew I wanted every Doctor to make some sort of appearance (well *of course* I did, everything else was lies). But what about Peter Cushing?! Now, I *love* those movies, and I don't care if you beat me up in the playground because they got *Doctor Who* wrong – they're fun and funny, with great Daleks and a terrific Doctor. But they don't exactly fit with the rest of the show, do they? Ah, but...

"Some of my predecessors?"

You remember that line, in the Black Archive, when Kate is explaining about the need to screen the Doctor's known associates: "We can't let information about the Doctor and the TARDIS fall into the wrong hands – the consequences could be disastrous." She wasn't supposed to be looking at the vortex manipulator – originally she was walking past the posters for the two Peter Cushing movies. In my head, in the Doctor's universe those films exist as distorted accounts of his adventures and are a source of great embarrassment to him. Probably Ian and Barbara sold the film rights, after their attendance record got them sacked from Coal Hill School, and they decided to become the Pip and Jane Baker of the British film industry. They later regretted it, of course, and withdrew the rights to their characters from the second movie. Later UNIT bought all prints of the films, and suppressed them. You see? The fan brain? I'm even trying to figure out the Cushing Doctor!

Sadly, though, we couldn't afford the rights to the posters! You may now enjoy a moment of spinning rage at *Doctor Who*'s budget and the fact this show would have to pay for those posters at all – welcome to my life.

ANDREA LAFORD asks: Will we ever get to see how the Doctor and Clara escaped his collapsed timestream on Trenzalore?

He turned round and walked out again, carrying Clara. Simple as that. But frankly it would have been clearer if Matt hadn't hurt his knee rather badly, and had been able to do the move!

R CLAY JOHNSON of Atlanta, GA asks: Would you ever consider an Eighth Doctor Special, or even mini-series, just to get a glimpse at that lost Doctor? Or would you think it's not as interesting to look back, as to move forward?

We've been having a party. Every available and willing Doctor has been on that screen, one way or another, and because it was a special time, even John Hurt showed up as a brand new, mystery incarnation, and didn't he rock? Paul McGann is a truly brilliant actor, and he totally gets the Doctor. I loved him, and I loved writing for him. It was an honour and a privilege to provide his final line (and how I paced, trying to think of it.) But it's time for *Doctor Who* to get back to what it is, and always must be – one man, one TARDIS, the whole universe. Remember those eyes in the *The Day of the Doctor*? The frowning brow, the stare? That stare is blazing at you from the future.

The time of Capaldi is coming... DWM

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Peter Capaldi – *not* in costume as the Twelfth Doctor, but instead how he appears in *The Musketeers*, the new BBC One series which begins shortly.

Capaldi's first series enters production

Production is now underway on the 2014 series of *Doctor Who* – the first to star Peter Capaldi as the Twelfth Doctor. Jenna Coleman returns as Clara, who has to contend with a very different man at the helm of the TARDIS…

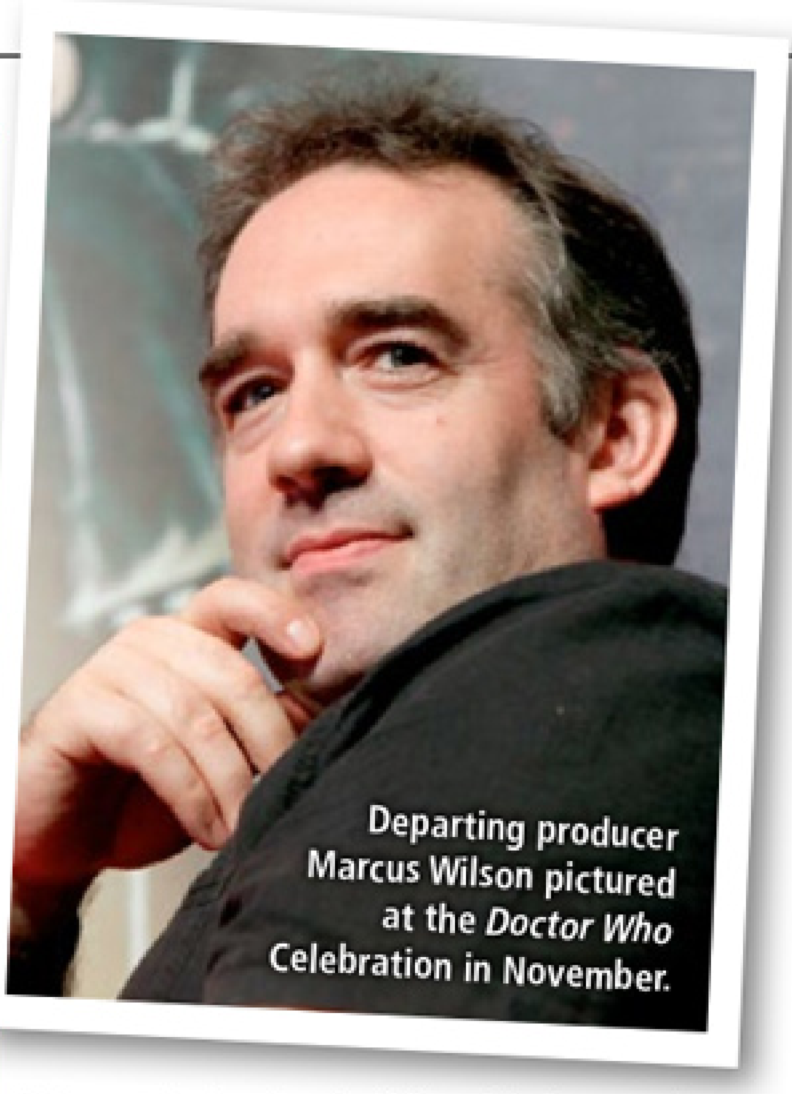
The first episode is written by head writer and showrunner, **Steven Moffat** and is set in the Victorian era. As previously announced, **Ben Wheatley** is the director of the first two episodes of the series, which comprise Block One of production. Ben is a highly regarded British TV and film director whose début feature was *Down Terrace* (2009). This was followed by *Kill List* (2010), *Sightseers* (2012), *A Field in England* (2013) and the forthcoming *Freakshift*. This will be Ben's first work on *Doctor Who.*

Returning to direct two episodes for Block Two is **Douglas Mackinnon**, who has previously overseen *The Sontaran Stratagem/The Poison Sky* (2008), *The Power of Three* (2012) and *Cold War* (2013).

Paul Murphy will then direct Block Three. Paul has previously directed a variety of different TV series, including *Trollied*, *Casualty*, *Waterloo Road*, *Trexx and Flipside*, and *Hollyoaks*. Although Paul hasn't directed for *Doctor Who* before, he has worked on BBC Wales' *Wizards vs Aliens*.

In further production news, producer **Marcus Wilson** has now left *Doctor Who*. "And another goodbye," Steven Moffat says to **DWM**. "Since *The Impossible Astronaut*, those long ago days of Utah, and the battle against the Silence, the producer of *Doctor Who* has been Marcus Wilson. And in his quiet, Northern, often sardonic way, he has been one of the true giants of this show. I suppose it is part of my job to demand the impossible on a regular basis, and to accept being told when something can't be done. Well, Marcus never told me that. Instead he'd nod, think for a moment and say 'Leave it with me.' That's when I knew it would be okay – every time: 'Leave it with me.'

"Remember that snowscape in *Asylum of the Daleks*, that huge movie moment? It was supposed to be a bit of CGI and a snowstorm in the studio. But on location for *A Town Called Mercy*, Marcus looked out of his window and saw snow on the mountains. And got straight on the phone and summoned the team from the next block.



Departing producer Marcus Wilson pictured at the *Doctor Who* Celebration in November.

"There are hundreds more stories like that, and more than I probably know about. When people talk – sometimes complain – about the size of *Doctor Who*'s budget, and all the money the BBC spends on us, they are factually wrong: there are, I regret to say, far better budgeted shows. What those people are *really* saying is that Marcus Wilson is brilliant. And they're right. They're absolutely right. I will always remember when the producer of *Doctor Who* was Marcus Wilson."

Returning to the *Doctor Who* production team are producers **Nikki Wilson** and **Peter Bennett**. **Tracie Simpson** also returns as the line producer for the series.

Nikki has previously worked on *Doctor Who*, both as a script editor on *The Sontaran Stratagem/The Poison Sky*, and as producer for *The Waters of Mars* (2009). She was also the producer, and later executive producer, on *The Sarah Jane Adventures* from Series Two to Five between 2008 and 2011. Nikki has also been the producer on BBC Wales productions *Upstairs Downstairs* and *Casualty*.

Peter has worked on episodes of *Doctor Who* since 2005's *Bad Wolf*, and produced six episodes for Matt Smith's first series in 2010: *The Beast Below*, *Victory of the Daleks*, *The Hungry Earth*, *Cold War*, *The Pandorica Opens* and *The Big Bang*.

Tracie began work on *Doctor Who* in 2005, working as the series' production manager until 2008. She became a producer in 2009, and in this capacity has overseen *Planet of the Dead*, *The End of Time*, *The Eleventh Hour*, *The Time of Angels*, *Flesh and Stone*, *The Vampires of Venice*, *Amy's Choice*, *Vincent and the Doctor* and *The Lodger*.

Doctor Who will return to BBC One for its 34th full series later in 2014.

Music Down Under

Fifth Doctor Peter Davison will host the 2014 Australian and New Zealand Tour of the *Doctor Who Symphonic Spectacular.* The tour starts in Melbourne from 31 January to 1 February, then moves to Brisbane on 8 February, and finally on to Wellington for 21 and 22 February.

Peter will be joined by Ben Foster, who has conducted many of Murray Gold's scores for *Doctor Who* since it returned to TV in 2005. The concerts will feature compositions that span all 50 years of *Doctor Who*'s history, including music from the most recent episode, *The Time of the Doctor*. Visit *www.doctorwhosymphonicspectacular.com* for more details.

The Time of the DVD

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THE TIME OF THE DOCTOR
+ OTHER ELEVENTH DOCTOR CHRISTMAS SPECIALS
PG

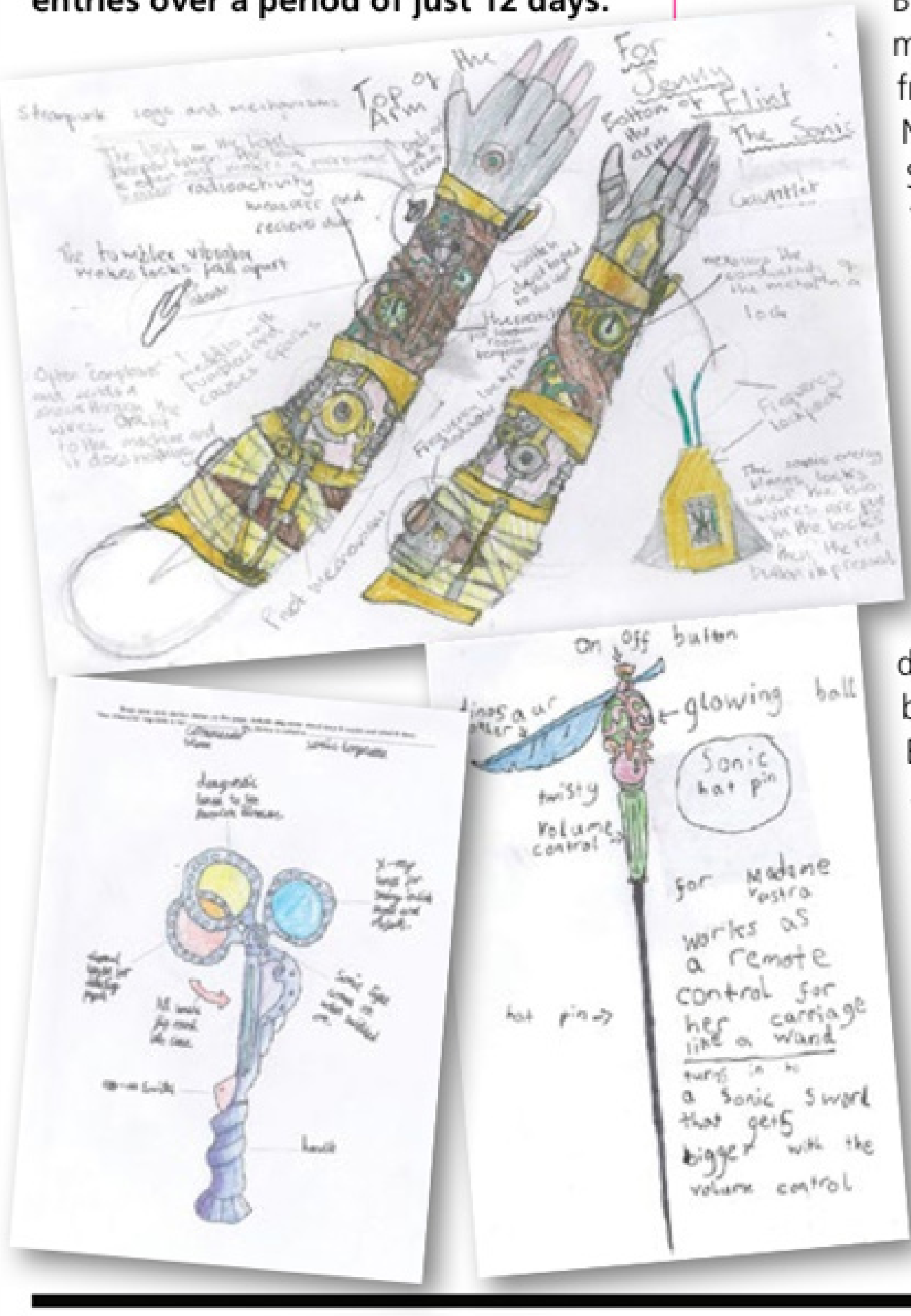
The 2013 Christmas Special, *The Time of the Doctor,* will be released by BBC Worldwide on 20 January, priced £13.99 on DVD and £17.49 on Blu-ray. The release will also include the Eleventh Doctor's three other Christmas Specials – *A Christmas Carol* (2010), *The Doctor, the Widow and the Wardrobe* (2011) and *The Snowmen* (2012).

In addition, the release contains bonus material: *Behind the Scenes of The Time of the Doctor* – a making-of documentary with Matt Smith, Orla Brady, Jenna Coleman, Steven Moffat, Danny Hargreaves, Jack Hollington, Sheila Reid, James Buller and Elizabeth Rider; *Farewell to Matt Smith* – a feature looking back at Matt Smith's time as the Doctor; and *Tales from the TARDIS* – a look back at the full, 50-year history the series, with Matt Smith and past Doctors David Tennant, Sylvester McCoy, Colin Baker, Peter Davison and Tom Baker and many more contributors.

Blue Peter gadget winners revealed

Connor, Amber and Arthur – *Blue Peter* winners and *Doctor Who* designers!

The three competition winners of CBBC's magazine show, *Blue Peter,* were announced on the special Christmas edition of the programme on Thursday 19 December. In November, viewers between the ages of six and 15 had been set the challenge to design a new sonic device to be used by Commander Strax, Madame Vastra or Jenny Flint. The show received 3,600 entries over a period of just 12 days.


Top of the Arm
For Jenny Flint
The Sonic Gauntlet
radioactivity
The tumbler vibrator makes locks fall apart
on off button
glowing ball
Sonic hat pin
twisty volume control
for Madame Vastra works as a remote control for her carriage like a wand turns in to a Sonic Sword that gets bigger with the volume control
hat pin

The winners announced on the programme were 13-year-old Connor from Somerset, 11-year-old Arthur from Hampshire, and seven-year-old Amber from Kent, with all three joining *Blue Peter* presenters Barney Harwood, Lindsey Russell and Radzi Chinyanganya in the BBC's Salford studio. A video message of congratulations from actors Dan Starkey, Neve McIntosh and Catrin Stewart, who play Strax, Vastra and Jenny, was shown as part of the programme.

The three delighted winners were chosen by a panel of judges that included *Doctor Who* showrunner Steven Moffat, new producer Nikki Wilson, production designer Michael Pickwoad, brand account manager Edward Russell, *Blue Peter* editor Ewan Vinnicombe, series producer Ellen Evans, plus CBBC presenter and **DWM** *Time Team* member, Chris Johnson.

Connor's design was for Jenny and was a sonic gauntlet which included a tumbler to make locks fall apart and a radioactivity measurer. Steven Moffat commented "We love this because it looks really cool. It looks quite steam-punk – it looks Victorian, but looks technological at the same time, and I can just imagine Jenny Flint when she goes out in the morning needing something like that on her arm."

Arthur's device was a sonic lorgnette – a pair of handheld eyeglasses – to be used by Strax. Different lenses allow Strax to see inside people with X-rays, and to detect people by their heat emissions. Steven said "You feel you want to pick it up and hold it, but it's also about the other side of his life because – of course – Strax is a nurse and this allows him to examine his patients and see what's wrong with them. I think it will be very funny seeing Strax's big clumsy hands holding that."

Amber's creation was a sonic hat pin for Madame Vastra which acts as a remote control for her carriage but also can increase in size to become a sonic sword. Steven thought that this was a glorious idea: "It can actually summon her carriage just by plucking it out of her hat, and she can lock it as well. It's funny, it makes absolute sense and it's got a little dinosaur feather in it, which sells it to me."

All three devices, based on the winning designs, will be constructed by *Doctor Who*'s prop makers and will be seen being used by Strax, Vastra and Jenny in Episode 1 of the new series. Connor, Arthur and Amber will all be invited to visit the *Doctor Who* studios to see them in action.

BBC Books to publish Monster Collection

Eight *Doctor Who* novels are to be republished on 8 March by BBC Books under the banner of *The Monster Collection.*

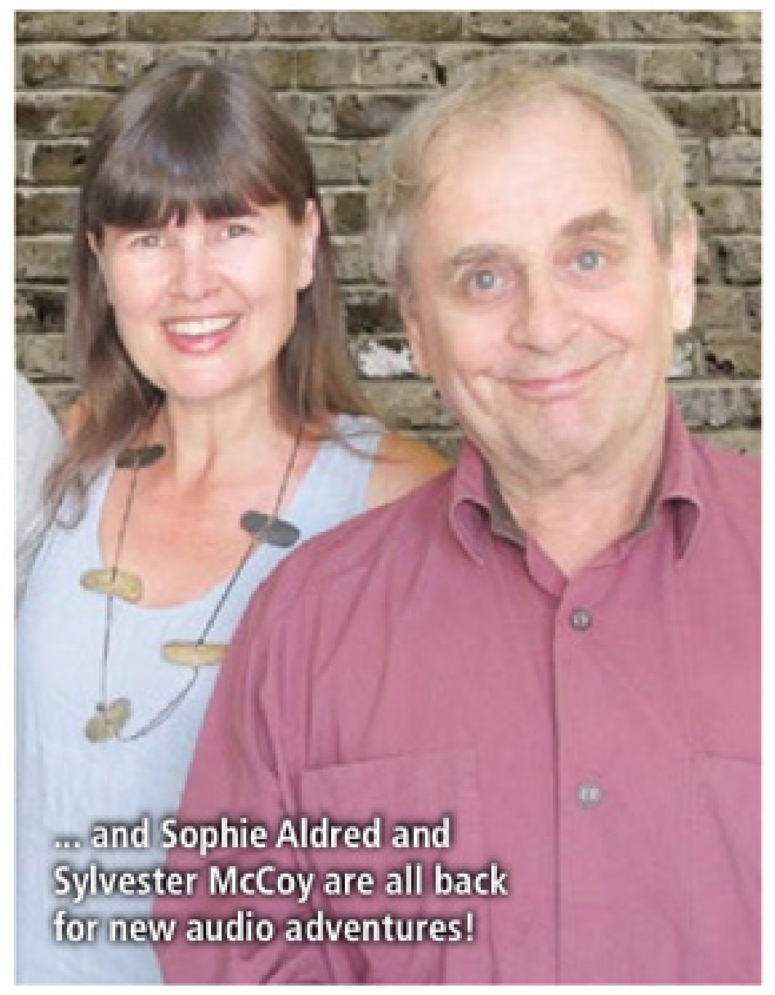
The novels, previously published by Virgin or BBC Books, all feature a memorable monstrous foe encountered by the Doctor and feature brand-new covers with a striking design. The titles are: *The Scales of Injustice* by Gary Russell, (Third Doctor and the Silurians); *Corpse Marker* by Chris Boucher (Fourth Doctor and Voc robots); *The Sands of Time* by Justin Richards (Fifth Doctor and Robot Mummies); *Shakedown* by Terrance Dicks (Seventh Doctor and Sontarans); *Illegal Alien* by Mike Tucker & Robert Perry (Seventh Doctor and Cybermen); *Prisoner of the Daleks* by Trevor Baxendale (Tenth Doctor and Daleks); *Sting of the Zygons* by Stephen Cole (Tenth Doctor and Zygons); and *Touched by an Angel* by Jonathan Morris (Eleventh Doctor and Weeping Angels)

The eight novels will be available in paperback for £7.99 each, and all feature a new introduction by the author.

DOCTOR WHO
CORPSE MARKER
DOCTOR WHO
ILLEGAL ALIEN
DOCTOR WHO
PRISONER OF THE DALEKS
DOCTOR WHO
SANDS OF TIME
DOCTOR WHO
SCALES OF INJUSTICE
DOCTOR WHO
SHAKEDOWN
DOCTOR WHO
STING OF THE ZYGONS
DOCTOR WHO
TOUCHED BY AN ANGEL

Peter Davison and Sarah Sutton...

... Lisa Greenwood and Colin Baker...



... and Sophie Aldred and Sylvester McCoy are all back for new audio adventures!

New Stories for Doctors Five, Six and Seven!

Big Finish has revealed the line-up for its monthly full-cast audio dramas for 2014, with stories for three Doctors... and some returning foes.

The year begins with a trilogy for the Sixth Doctor (Colin Baker) and Flip Jackson (Lisa Greenwood), as they encounter Sil (Nabil Shaban) in *Antidote to Oblivion* (January), the Drachee in *The Brood of Erys* (February) and an orbiting threat to the Earth in *Scavenger* (March).

Peter Davison returns as the Fifth Doctor in April with Sarah Sutton as Nyssa for the first of three stories, *Moonflesh*, in which the TARDIS lands in 1911 in the private, tiger-infested estate of a globe-trotting big game hunter. May's release is *Tomb Ship* by Gordon Rennie and Emma Beeby, who previously gave us *The Doomsday Quatrain*. Here, the Doctor and Nyssa find themselves trapped inside a floating space pyramid, along with a family of ruthless treasure-seekers and a horde of man-eating insectoids. Finally comes *Masquerade* in June by Stephen Cole – in which the TARDIS travellers become engaged in very dangerous liaisons at a country chateau.

The Sixth Doctor returns in July, this time accompanied by Nicola Bryant as Peri, for an anthology release of four one-episode stories. "The theme for this anthology is stories about perception," says the release's script editor Jonathan Morris, "using unusual perspectives and fractured narratives, and features three writers new to *Doctor Who* on audio."

Playwright Mark Ravenhill has contributed *Of Chaos Time The*, where the Doctor becomes unstuck in his own time stream and has to piece together the sequence of events as they occur in a discontinuous jumble. Una McCormack has written a Dorothy L Sayers-styled murder-mystery set in a women's college in the 1930s called *An Eye For Murder*. From LS Myles is *Breaking Bubbles*, a science-fiction story about a deposed empress held captive in a prison where nothing is quite what it seems, and finally Nev Fountain returns with *The Curious Incident of the Doctor in the Night-Time*, a touching story told from the point of view of a teenage boy on the autistic spectrum, involving homicidal garden gnomes.

The Seventh Doctor (Sylvester McCoy) returns in August, with companions Ace (Sophie Aldred) and Hex (Philip Olivier). The mini-series kicks off with *Revenge of the Swarm*, in which the Time Lord takes on an old enemy of the Fourth Doctor.

"*The Invisible Enemy* is one of the first *Doctor Who* stories I ever watched," says writer Jonathan Morris, "and so when I had the chance to choose a new 'returning foe', the sinister Nucleus of the Swarm was top of my list. It has an unusual modus operandi and a memorable voice, and would work well on audio. It's both a prequel and a sequel to *The Invisible Enemy* and is a traditional, fun outer-space adventure."

There are two titles for September; the first is *Mask of Tragedy* by James Goss, set in ancient Athens, with the Doctor dropping in on old friend Aristophanes who is trying to rehearse a play in the face of zombie hordes, an alien locust and the threat of a Spartan invasion.

In *Signs & Wonders* by Matt Fitton, the Doctor, Ace and Hex return to Liverpool in the near future, where the messianic Rufus Stone is gathering people in anticipation of the apocalypse. This release marks the end of a chapter in the story of *Doctor Who.*

2014 will conclude with a trilogy of stories for the Sixth Doctor and Peri, and promises the return of two old foes – one of whom is making his or her or its début at Big Finish...

Simon puts on a Show

Simon Fisher-Becker, better known as blue-skinned alien Dorium Maldovar, is set to commence a tour of the UK with his one-man show, *My Dalek Has a Puncture*, from April.

In the show, Simon discusses his involvement with *Doctor Who*. He also gives an insight into how he became an actor, what is needed today if *you* want to be an actor, and a general idea of how to prioritise options, opportunities and challenges in life.

Simon appeared as the charismatic black-marketeer Dorium opposite Matt Smith's Eleventh Doctor in three episodes: *The Pandorica Opens* (2010), *A Good Man Goes to War* (2011), and *The Wedding of River Song* (2011).

At the time of going to press, confirmed performance dates include the Ellen Terry Studio in Stevenage on 4 April; the Misty Green Gallery in Lewisham on 26 April; the Trinity Theatre in Tunbridge Wells on 13 September; the Myers Studio at Epsom Playhouse on 15 October; and the Playhouse in Whitley Bay on 20 November. Further dates are also planned – visit *www.fisherbecker.info* for all the latest information on the tour.

See Simon without his make-up in his one-man show!

Doctor Who Apps

A new *Doctor Who* app for Apple, Android and Kindle Fire mobile devices called 'Say What You See' has been released. Produced by Big Ideas Digital for BBC Worldwide, the £1.99 app is a game with 150 puzzles across three canvases, in which a cryptic picture is the clue to a word or phrase from the TV series.

Also available on Apple devices is a TARDIS app from Useless Creations, price £1.49. This official app allows the user to pilot the TARDIS using the motion of their device and makes it possible to take pictures of friends and family with the ship. There are six different models of the TARDIS to choose from, including the 1960s version in black and white.

Going, Going, Gone!

■ London auction house, Bonham's, held an entertainment Memorabilia themed auction on Wednesday 18 December. Among the items up for sale were several lots from *Doctor Who* and *Torchwood*. A collection of part costumes worn by John Barrowman as Captain Jack in *Torchwood*, including one of his iconic RAF greatcoats, fetched an impressive £3,125. A *Silver Nemesis* Cyberman costume – sans head – went for £2,437. Sharaz Jek's head cowl from *The Caves of Androzani* reached £1,000. Two lots of original costume designs by Amy Roberts for *The Keeper of Traken* achieved winning bids of £1000 each. Two original Yeti homing device models from *The Web of Fear*, each auctioned separately, brought in a very impressive £6,250 and £8,125 respectively. An original 10-inch-high TARDIS model, used in the making of the TV series in the 1960s, went for £4,500. Unfortunately, the Taran Wood Beast costume failed to sell. Awww...

BEYOND THE TARDIS

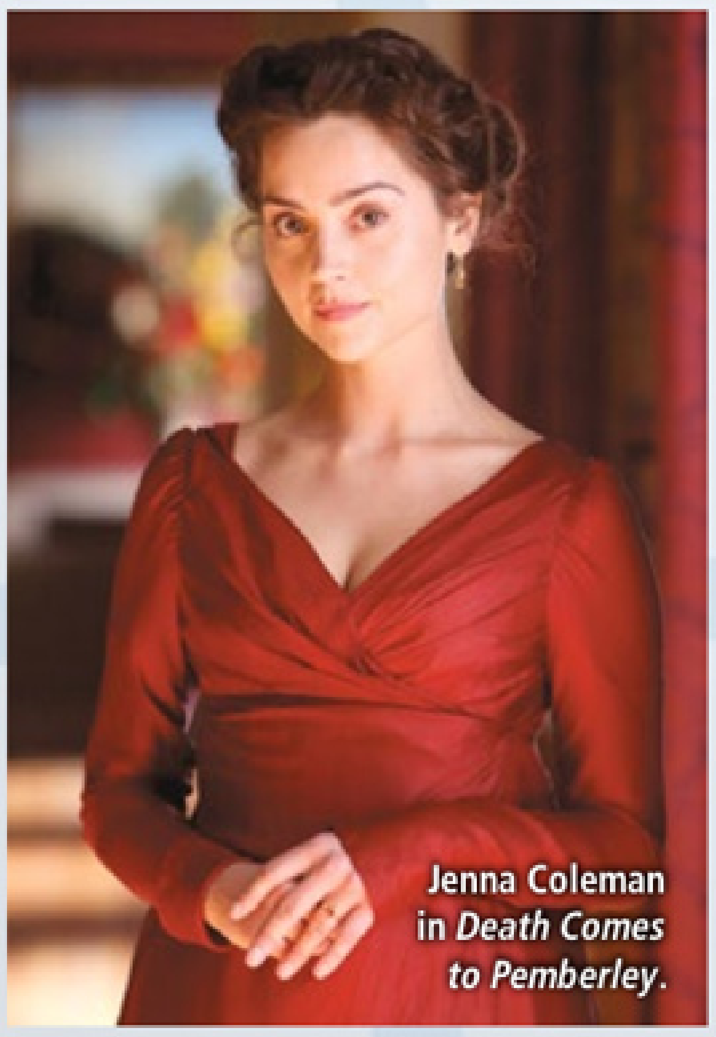
In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Psycho Extension

■ *American Psycho*, starring **Matt Smith** as Patrick Bateman at London's Almeida Theatre, was extended by a week to 1 February, but all tickets sold within minutes in early December (day seats will be available). The show's 12 December press night, attended by **Billie Piper**, garnered predominantly favourable reviews.

Jenna in Pemberley



Jenna Coleman in *Death Comes to Pemberley*.

■ **Jenna Coleman** appeared as Lydia Wickham in the three-part adaptation of PD James's period novel *Death Comes to Pemberley*, which débuted on BBC One on Boxing Day.

Father and Son

■ Ahead of departing the Broadway production of *Once* on 15 December having played Guy, **Arthur Darvill** was visited by London production counterpart Declan Bennett on 6 December, meeting on the show's onstage bar at the Bernard B Jacob's Theatre. *Father Brown*, starring **Mark Williams**, returned to BBC One afternoons on 6 January for two weeks.

Awards

■ **Jenna Coleman** won Best Newcomer and **Bradley Walsh** Favourite Presenter at the *TV Times Awards* on 30 November. **Peter Capaldi** presented at the *Women in Film & Television Awards* attended by **Steven Moffat** on 6 December (**Sheridan Smith** took Best Performance for *Mrs Biggs*). The *T* series of Clickety Books' educational series, narrated by **Catherine Tate**, won the Practical Pre-school silver award in November. **Lindsay Duncan** collected Best Actress for *Le Week-end* at the British Independent Film Awards on 8 December.

Hot Stuff

■ *Doctor Who* was represented in *Broadcast*'s 5 December Hot 100 list by **Chris Chibnall**, **Steven Moffat** and **Mark Gatiss** (jointly) and **Russell T Davies** for writing, **James Hawes**, **James Strong** and **Jamie Payne** for directing, **Olivia Colman**, **Peter Capaldi**, **David Tennant** and **Sheridan Smith** for overall talent and **Piers Wenger** for commissioning. *Glamour* magazine's latest Sexiest Men poll lists **Matt Smith** at 19 and **David Tennant** at 97.

If You See River

■ **Alex Kingston** has joined the comedy drama *If You See Her*, shooting in Canada, playing Ria. Kingston will reprise Dinah Lance in the 14th episode of *Arrow* Season Two airing in February. Meanwhile **John Barrowman**, who continues as Malcolm Merlyn in the same show, will present Channel 4 daytime series *Pet Hospital*.

Russell's Veggie Fusion

■ Channel 4 Head of Drama **Piers Wenger** has commissioned the long-mooted **Russell T Davies** drama *Cucumber* as an eight-part hour-long C4 series filming in the spring, accompanied by *Banana*, a weekly 30-minute drama on E4. There will also be a factual online 'anarchic' web series *Tofu*, inspired by both, to be made by **DWM**'s **Benjamin Cook**. Russell's dramas, due for later in 2014, will explore twenty-first-century gay life and relationships.

Paul's Circle

■ The second season of ITV's drama series *The Bletchley Circle* premiered on Monday 6 January. The series stars **Anna Maxwell Martin** and **Rachael Stirling**, and features **Paul McGann** as John Richards.

Paul McGann in *The Bletchley Circle*.

Christopher Eccleston as John Aspinall in *Lucan*.

California Transplant

■ Fox's US 10-part remake of *Broadchurch* is retitled *Gracepoint* with **David Tennant** playing Detective Emmett Carver and the Dorset location changed to a Californian coastal town. The executive producer is **Chris Chibnall** and some episodes will be directed by **James Strong**. BBC Two follows up *Twenty Twelve* with *W1A* spoofing the BBC's 2016 charter renewal with **Hugh Bonneville** and **Jessica Hynes** reprising their characters, so a Tennant-narrated first four-part series is a distinct possibility. David narrated BBC One's natural history documentary *Dolphins: Spy in the Pod* on 2 and 9 January and in December returned as various voices in Radio 4's **Richard Wilson** comedy *Believe It!*

School Boater

■ BBC One has recommissioned **David Walliams**' *Big School* for the autumn with **Catherine Tate** as Miss Postern. **Russell T Davies** wrote *The Christmas Quest* for CBeebies' *Old Jack's Boat* on 19 December. The new series, featuring **Bernard Cribbins** and **Freema Agyeman**, commences in January.

Sherlock Returns

■ The *Sherlock* red button mini-episode *Many Happy Returns* débuted on Christmas Day, ahead of Season Three's launch on New Year's Day. On 8 January BAFTA hosts a preview and Q&A session of Season Three's **Steven Moffat**-scripted finale *His Last Vow* ahead of its 12 January broadcast.

Quickies

■ **Christopher Eccleston** played John Aspinall in ITV's **Chris Clough**-produced *Lucan* (11 and 18 December), while Radio 4's *Secrets of the Small Hours* starred **Paul McGann** as Justin Loftus (4 January). After panto, **Bonnie Langford** returns for the ninth and final series of ITV's *Dancing on Ice*, having come third during Series One. *The Sarah Jane Adventures*' **Yasmin Paige** and **Lily Loveless** appear in Radio 4's *Dead in the Water* (10 January). **Paul Cornell**'s novel *London Falling* has been optioned as a potential TV series. For two performances **Reece Shearsmith** plays Mr Stuart in *Cool Rider: The Cult Musical Sequel in Concert* at London's Lyric Theatre (27 January). **Murray Gold** is included in 2014's *Who's Who*.

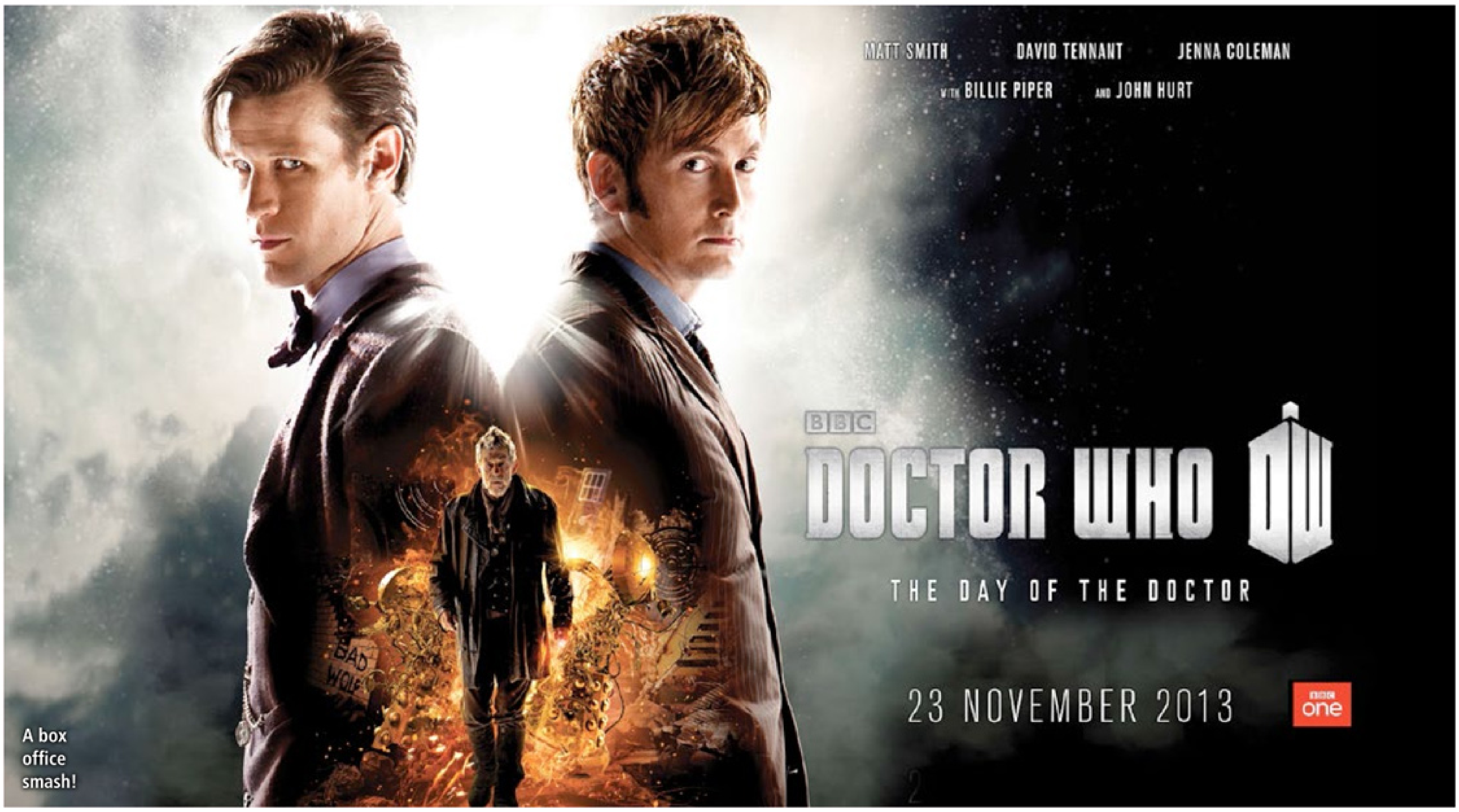
Obituary

■ **Barry Jackson**, who played Ascaris in *The Romans*, Jeff Garvey in *Galaxy 4* and *Mission to the Unknown* and Drax in *The Armageddon Factor*, died on 5 December aged 75. Horse stuntman **Reg Dent**, who appeared in *The Highlanders* and *The War Games*, died recently, as have extras **Rita Daniels** (*Frontios*), **Terry (Terence) Duran** (*Enlightenment/The King's Demons/Silver Nemesis*) and **Joanna Lawrence** (*The Faceless Ones/Doctor Who and the Silurians*). On 20 November a blue commemorative plaque was unveiled at the Cardiff house where **Terry Nation** was born, while a bench was named for *100,000 BC*, *Daleks' Invasion Earth 2150 AD* and *The Creature from the Pit*'s **Eileen Way** at St Paul's Churchyard, Covent Garden on 13 December. **DWM**

PUBLIC IMAGE

How many people watched the 50th anniversary celebrations? Quite a few...

COMPILED BY **TOM SPILSBURY**



A box office smash!

The Day of the Doctor is the No 1 TV show in the world!

The 23rd of November 2013 was the Day of the Doctor across the world, with 94 countries simultaneously showing the 50th Anniversary Special on television and in cinemas.

With the episode being shown in so many territories of varying populations, all using different ratings systems, it's very difficult to get a true idea of exactly how many people watched *The Day of the Doctor* in total – but we can offer some pretty impressive stats for some individual countries...

Let's start with the UK, where the official BBC One rating for *The Day of the Doctor* was a massive **12.80m** viewers, which – as you can see from the chart opposite – made *Doctor Who* the week's Number 1 programme for only the fourth time in the show's history. (The others were 2008's *Journey's End*, 2009's *The End of Time* Part One and 2010's *The End of Time* Part Two.) The episode managed to beat every episode of ITV's popular *I'm a Celebrity... Get Me Out of Here!* shown during the week, which was the next most viewed show. *The Day of the Doctor* also managed to comprehensively beat ITV's *The X Factor*, which it went head to head with in the TV schedules. The singing contest was seen by 8.5m viewers – knocked down from its usual numbers of 9 million plus. Indeed, across the whole of 2013, the only broadcast to have a higher BARB rating than *The Day of the Doctor* is the opening episode of *I'm a Celebrity* which had 13.05m on Sunday 17 November.

> 'With 12.8m on BBC One, *The Day of the Doctor* is the highest rated drama on UK television in 2013.'

The Day of the Doctor has also become British television's most 'timeshifted' programme to date, beating the previous record-holder, another episode of *Doctor Who* – 2012's *The Snowmen*. Around 7.9 million viewers were watching *The Day of the Doctor* live, which means that almost five million viewers caught up with the Special within seven days of its first broadcast. Well over two million of those timeshifters did so later on the evening of 23 November itself.

The last drama to get a higher rating than *The Day of the Doctor* on UK television was *Coronation Street*, which managed a high of 14.75m during its own 50th anniversary celebrations in December 2010. Before that, you'd need to go back to *EastEnders* (16.41m for its 25th anniversary live episode in February 2010), and aside from the soaps, you'd need to go back to *Doctor*

TOP 20 UK PROGRAMMES

Week covering 18-24 November 2013

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	Doctor Who: The Day of the Doctor (BBC One, Sat)	12.80m
2	**I'm a Celebrity... Get Me Out of Here!** (ITV, Mon)	**11.77m**
3	**I'm a Celebrity... Get Me Out of Here!** (ITV, Sun)	**11.66m**
4	**Strictly Come Dancing** (BBC One, Sat)	**11.48m**
5	**I'm a Celebrity... Get Me Out of Here!** (ITV, Wed)	**10.88m**
6	**I'm a Celebrity... Get Me Out of Here!** (ITV, Fri)	**10.81m**
7	**I'm a Celebrity... Get Me Out of Here!** (ITV, Thu)	**10.68m**
8	**Strictly Come Dancing** (BBC One, Sun)	**10.61m**
9	**I'm a Celebrity... Get Me Out of Here!** (ITV, Sat)	**10.58m**
10	**Coronation Street** (ITV, Mon)	**9.96m**
11	**Coronation Street** (ITV, Mon)	**9.95m**
12	**The X Factor** (ITV, Sun)	**9.55m**
13	**Coronation Street** (ITV, Fri)	**9.39m**
14	**Coronation Street** (ITV, Wed)	**9.33m**
15	**Coronation Street** (ITV, Fri)	**9.31m**
16	**EastEnders** (BBC One, Mon)	**8.78m**
17	**The X Factor** (ITV, Sat)	**8.50m**
18	**EastEnders** (BBC One, Thu)	**8.37m**
19	**EastEnders** (BBC One, Tue)	**8.14m**
20	**EastEnders** (BBC One, Fri)	**7.96m**

All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

Who itself to find a better performing drama, when *The Next Doctor* had 13.10m on Christmas Day 2008.

A small number of viewers (around 0.03m) chose to watch *The Day of the Doctor* in 3D on the BBC's red button service, which is listed separately from BBC One. There was also a BBC Three repeat figure for the episode of 0.68m on Sunday 24 November, and the Special broke iPlayer records with first week requests of 2.8m (some of which are already incorporated into the headline 12.8m figure). In terms of requests within the first 24 hours, *The Day of the Doctor* set a new record of 1.27m, beating the 2012 Olympic Opening Ceremony's previous high.

Box Office smash!

While the BBC One rating gives us the highest 'raw' figure for the episode, *The Day of the Doctor* also did astonishingly well at the box office. Globally, the cinema release of the Special took $10.2m (£6.2m) in just three days. In the US *The Day of the Doctor* reached number two at the box office – behind only *The Hunger Games: Catching Fire* – with just one night of ticket sales on Monday 25 November. The Special was screened in 660 theatres as a one-night-only event, grossing a stunning $4.7m with 320,000 tickets sold. On television, *The Day of the Doctor* broke BBC America's records with 2.4m viewers watching the 'live' screening at 2:50pm ET on 23 November. The evening repeat added over a million more viewers. There was similar news in Canada, with the episode watched by 1.1m viewers – the largest ever audience for broadcaster SPACE. The evening repeat saw the total Canadian audience grow to 1.7m viewers overall.

Going down under to Australia, the figures show that *The Day of the Doctor* was a huge cinema hit there too. The Special took $1.54m (£872,000) on the anniversary weekend, placing it third in the box office charts. This was even more impressive given that the episode was playing on just 107 screens, meaning that virtually every screen was sold out. The Australian TV ratings were also impressive – 0.59m watched live at 6.50am in Sydney and at 3.50am in Perth. A further 1.36m watched at the more civilised hour of 7.30pm when the episode was repeated in a primetime slot. In New Zealand there was a similar story, with the Special making it to number two at the box office, taking $187,000 (£95,000).

Back in the UK, the 3D cinema screenings earned £1.7m over the anniversary weekend, from showings on 450 screens, placing *Doctor Who* at number three in the box office chart, behind *The Hunger Games: Catching Fire* (£12.2m) and *Gravity* (£2.4m).

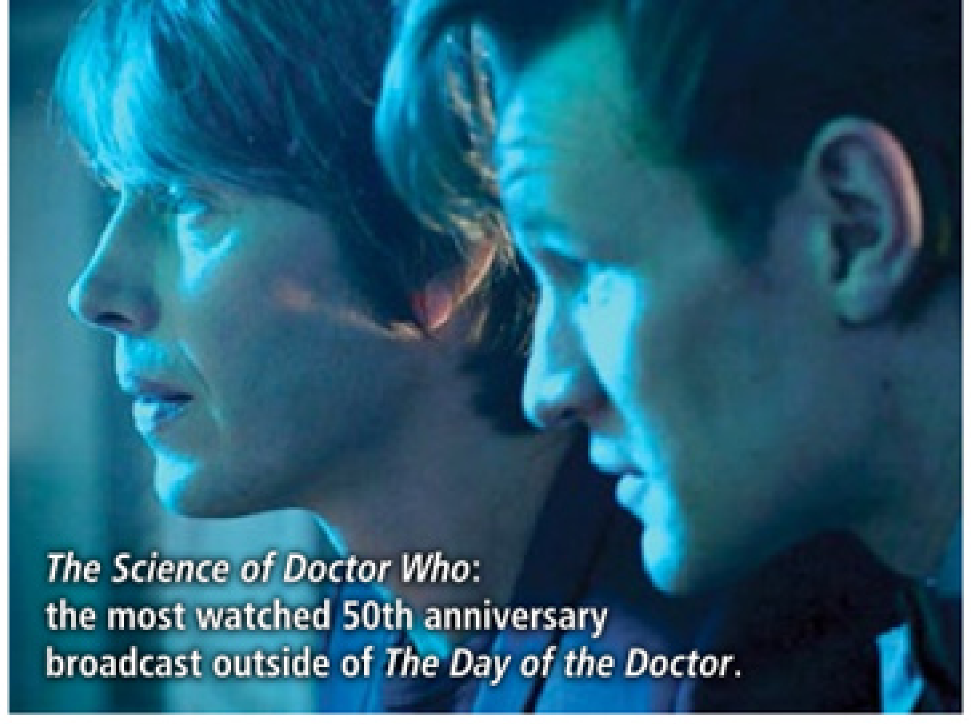
However you cut up all of these stats, they're clearly hugely impressive numbers. For a UK television series to be holding its own against the big-hitters of Hollywood is an unbelievable achievement. Could this success make the possibility of a full *Doctor Who* movie a little bit more likely? Well, time will tell...

The Week of the Doctor

Away from *The Day of the Doctor* itself, there were some good figures for *Doctor Who* elsewhere. BBC Three's *Doctor Who Live: The Afterparty* managed to attract 1.58m viewers for the hour immediately after the Special had finished, which was the highest rating achieved by the channel since an episode of *Family Guy* that had aired on 11 August. Indeed, taking its place behind five episodes of *Family Guy* and three *Match of the Day Lives*, this is the ninth highest rating on BBC Three during the whole of 2013.

Also airing on BBC Three was *The Ultimate Guide to Doctor Who*, which scored a solid 0.79m on Monday 18 November. However, the two-hour documentary was repeated several times over the next few days, with one of the repeats even managing to better the figure for its original showing. The first repeat, in the early hours of Wednesday 20 November, attracted 0.34m; another repeat on Friday 22 November achieved 0.59m; and a third repeat, shown on Saturday 23 November immediately after *The Afterparty* managed *The Ultimate Guide*'s biggest figure of all, 0.83m. Across its various screenings, *The Ultimate Guide* was seen by at least 2 million unique viewers – an impressive result.

An Adventure in Space and Time: a high rating for a BBC Two drama.


The Science of Doctor Who: the most watched 50th anniversary broadcast outside of *The Day of the Doctor*.

The Afterparty: the ninth biggest rating for BBC Three in 2013.

An Unearthly Child: the highest 'late night' BBC Four audience in 2013.

> **'Across its various screenings, BBC Three's *Ultimate Guide* was seen by around 2 million viewers...'**

Changing channels to BBC Two, and *An Adventure in Space and Time* – starring David Bradley as William Hartnell – attracted 2.71m viewers on Thursday 21 November. It was perhaps slightly disappointing that the drama couldn't quite break 3 million, particularly as the same channel's *The Science of Doctor Who* had managed 3.19m viewers in the same slot, exactly one week earlier. Perhaps strong competition from ITV's *I'm a Celebrity* (which *The Science of Doctor Who* had not been forced to face) may have played its part. Nevertheless, the rating for *Adventure* was certainly a very good one for a BBC Two drama.

BBC Two also played host to *Me, You and Doctor Who* – a *Culture Show* Special – which attracted an unremarkable 0.99m on Friday 22 November. Again, the lure of *I'm a Celebrity* was perhaps a deciding factor for floating viewers, and Matthew Sweet's documentary failed to make BBC Two's weekly Top 30.

Over on BBC Four, the first four episodes of *Doctor Who* were repeated immediately after BBC Two's screening of *An Adventure in Space and Time* on Friday 21 November. Perhaps predictably, the audience declined for these episodes as the night drew on, given that the schedule ran into the early hours of Sunday morning. However, *An Unearthly Child* had an impressive 0.83m viewers, with *The Cave of Skulls* attracting 0.71m; *The Forest of Fear* gaining 0.52m; and *The Firemaker* keeping 0.46m in front of their screens past midnight. These figures represent BBC Four's best 'post-10:30pm' ratings of 2013. These ratings are perhaps even more impressive than they first appear, given that they were achieved against Radio 2's *Who is the Doctor?* documentary, splitting the *Doctor Who* fan audience. Given this success, might BBC Four be willing to repeat more old *Doctor Who* episodes in the future? Fingers crossed...

TOP 10 BBC TWO 18-24 November 2013

Pos	TV Series (Day)	Consolidated rating (millions)
1	**MasterChef: The Professionals** (Thu)	3.77m
2	**MasterChef: The Professionals** (Mon)	3.49m
3	**MasterChef: The Professionals** (Mon)	3.45m
4	**MasterChef: The Professionals** (Mon)	3.38m
5	**University Challenge** (Mon)	3.24m
6	**An Adventure in Space and Time** (Thu)	2.71m
7	**The Choir: Sing While You Work** (Mon)	2.58m
8	**Great Continental Railway Journeys** (Sun)	2.49m
9	**Strictly Come Dancing: It Takes Two** (Mon)	2.48m
10	**Strictly Come Dancing: It Takes Two** (Fri)	2.29m

TOP 10 BBC THREE 18-24 November 2013

Pos	TV Series (Day)	Consolidated rating (millions)
1	**Doctor Who Live: The Afterparty** (Sat)	1.58m
2	**Family Guy** (Sun)	1.11m
3	**American Dad!** (Tue)	0.91m
4	**Family Guy** (Tue)	0.85m
5	**The Ultimate Guide to Doctor Who – repeat** (Sat)	0.83m
6	**Family Guy** (Tue)	0.81m
7	**Family Guy** (Wed)	0.81m
8	**American Dad!** (Wed)	0.80m
9	**The Ultimate Guide to Doctor Who** (Mon)	0.79m
10	**Backchat With Jack Whitehall and His Dad** (Wed)	0.76m

TOP 10 BBC FOUR 18-24 November 2013

Pos	TV Series (Day)	Consolidated rating (millions)
1	**Only Connect** (Mon)	0.89m
2	**Borgen** (Sat, 9pm)	0.88m
3	**Borgen** (Sat, 10pm)	0.88m
4	**Doctor Who: An Uneathly Child** (Thu)	0.83m
5	**The Natural World** (Tue)	0.76m
6	**Doctor Who: The Cave of Skulls** (Thu)	0.71m
7	**John Denver: Country Boy** (Fri)	0.69m
8	**Doctor Who: The Forest of Fear** (Thu)	0.52m
9	**Light and Dark** (Mon)	0.51m
10	**Country at the BBC** (Fri)	0.47m

All figures: BARB *www.barb.co.uk*

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GALAXY FORUM

DOCTOR WHO
TIME'S UP!

What a Year! What a Day! With happy memories of the 50th anniversary and thoughts on the latest DVDs, it's your letters!

Happy New Year! As we sent this issue to the printers, Christmas was still a week away, and many readers were recovering from the 50th anniversary...

WHAT A WEEK!

What an amazing week of *Doctor Who* we've had! There have been so many programmes on TV and radio it's taken me ages to catch up with them all. From David Bradley's mesmerising performance as William Hartnell in *An Adventure in Space and Time* to that moment in *The Day of the Doctor* when we see all the Doctors (with that tantalising glimpse of Peter Capaldi) piloting their own TARDISes, there have been some truly wonderful moments.

We've been spoilt rotten – two regenerations (can John Hurt come back, please, and have all those missing adventures?); *Doctor Who* in 3D (we saw that on the Wednesday afterwards at our local cinema), the wonderful convention, and the brilliant *Five(ish) Doctors Reboot* – arguably the funniest of all the *Doctor Who* spoofs.

There was just one extra thing we could have done if we'd thought ahead: having gone round to a friend's house for dinner (the courses chosen from the 1985 *Doctor Who Cook Book*) prior to viewing the 50th anniversary story, we would have had plenty of time to watch the very first story at 5:15pm – exactly 50 years to the minute since we first saw it!

CHRIS WARRELL ELTHAM

I thoroughly enjoyed the week of celebratory *Doctor Who* programmes over the 50th anniversary. *The Ultimate Guide* on BBC Three was this year's equivalent of *30 Years in the TARDIS* and was a great introduction to each Doctor's run, their adversaries and companions. *An Unearthly Child* was also a treat, shown on BBC Four directly after the brilliant *An Adventure in Space and Time*.

It's just a shame that there weren't more repeats, even if it was just one story per Doctor. It would have been great to see a BBC channel play an episode a night to revisit the classic cliffhangers and introduce a new generation to the older stories. However, this is one small complaint given the treats we had over the week.

KEITH TUDOR ROMSEY

A patriotic Dalek celebrates 50 years of *Doctor Who* at the ExCeL.

STAR LETTER

Like many fans, I'll confess that I was a bit concerned last summer that *Doctor Who* hadn't taken over television as we'd been promised. It looked like the 50th anniversary might not attract the attention it deserved by the media and public alike.

How wrong I was! November's TV was *packed* with goodies: *The Day of the Doctor, An Adventure in Space and Time, The Science of Doctor Who, The Five(ish) Doctors Reboot* and many more. And *Doctor Who* didn't just take over television, it took over the radio, too, and magazines – **DWM** 467, especially, was a corker!

Then there was the fabulous Celebration at the ExCeL. And the fantastic audio *The Light at the End*. And last, but not least, that *incredible* poster in **DWM** 468. My *Doctor Who* appetite has been fully sated!

SIMON BRIDGES EMAIL

Simon's letter wins him a copy of *Luna Romana*, a new adventure for the Fourth Doctor starring Lalla Ward, now available from *www.bigfinish.com* on CD for £12.99 and to download for £9.99.

DOCTOR WHO
LUNA ROMANA

OH HAPPY DAY

There are so many great things to say about the 50th Anniversary Special episode of *Doctor Who*, but for me, one thing in particular stood out...

I honestly think my heart actually stopped for a second when a voice of an unseen character said "You know I really think you might!" My eyes widened just like the eyes of the legend himself as I struggled to say the word "Tom!" to my wife – who was equally surprised. Anybody who has been a fan of the show either during Tom Baker's time as the Doctor or who has watched him since will understand what a big part of the show he is, and it was fantastic that the producers of the programme found a way to bring him back for this very special occasion.

Top marks to all involved, especially to Mr Steven Moffat. Genius!

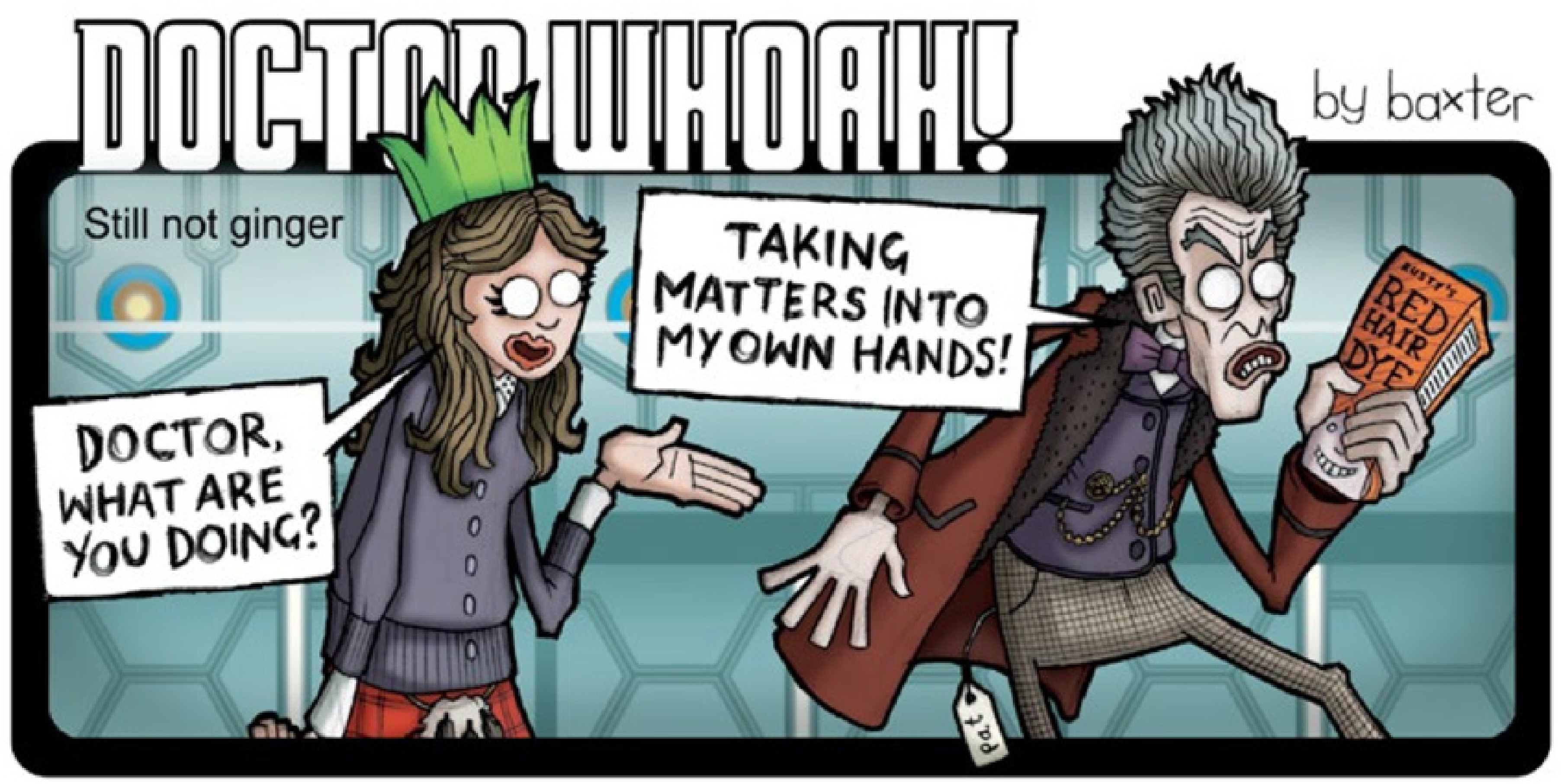
JEFF JOLLY EMAIL

I have a theory about Tom Baker's 'curator' character in *The Day of the Doctor*. Perhaps he is not a future Doctor, but an aged Fourth Doctor, resurrected by the Moment? And *that's* what he meant in *Logopolis* Part Four when he said, "The Moment has been prepared for." That he's dying, but the Moment has been prepared to resurrect him.

LUKE DAVIS (15) EMAIL

I thought that *The Day of the Doctor* was fantastic! On the 23rd I had a *Doctor Who* marathon starting at midnight. With Jammie Dodgers and jelly babies in hand I watched a story for each of the eleven Doctors and it took over 16 hours non stop, followed by seeing the Anniversary Special in 3D at the flicks. Having a potted history of the show fresh in my mind really enhanced my watching of the Special, and I would recommend it to any fan who has roughly nineteen hours free.

BOB RASHLEY BRISTOL


DOCTOR WHOAH!
by baxter
Still not ginger
TAKING MATTERS INTO MY OWN HANDS!
DOCTOR, WHAT ARE YOU DOING?
BETTY'S RED HAIR DYE

TEXT IN!

Message us from your mobile!

- **PHIL CLUBLEY** My eight-year-old son, Tom, says his three favourite days are his birthday, Christmas Day and *The Day of the Doctor*!
- **JAY T** Well done Peter Davison for an amazing anniversary story!
- **DAVE HILL** *John Smith and the Common Men*, was phenomenal. The story had real echoes of *V For Vendetta*.
- **DAN THACKERAY** There are actually 14 Doctors in *The Day of the Doctor*. The Seventh Doctor turns up twice in two different cossies!
- **RUSSELL STONE**. Arcadia: Gallifrey's second city. A bit like Birmingham, then?

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

A redeeming feature of the abysmal *Doctor Who Live: The Afterparty* show was the opportunity to see all those old companions reprise their skill in resisting interrogation from some bizarre gloating captor into whose clutches they had fallen. Nice to see that the old abilities haven't atrophied with age.

IAN WATSON EMAIL

DADDY'S GIRL?

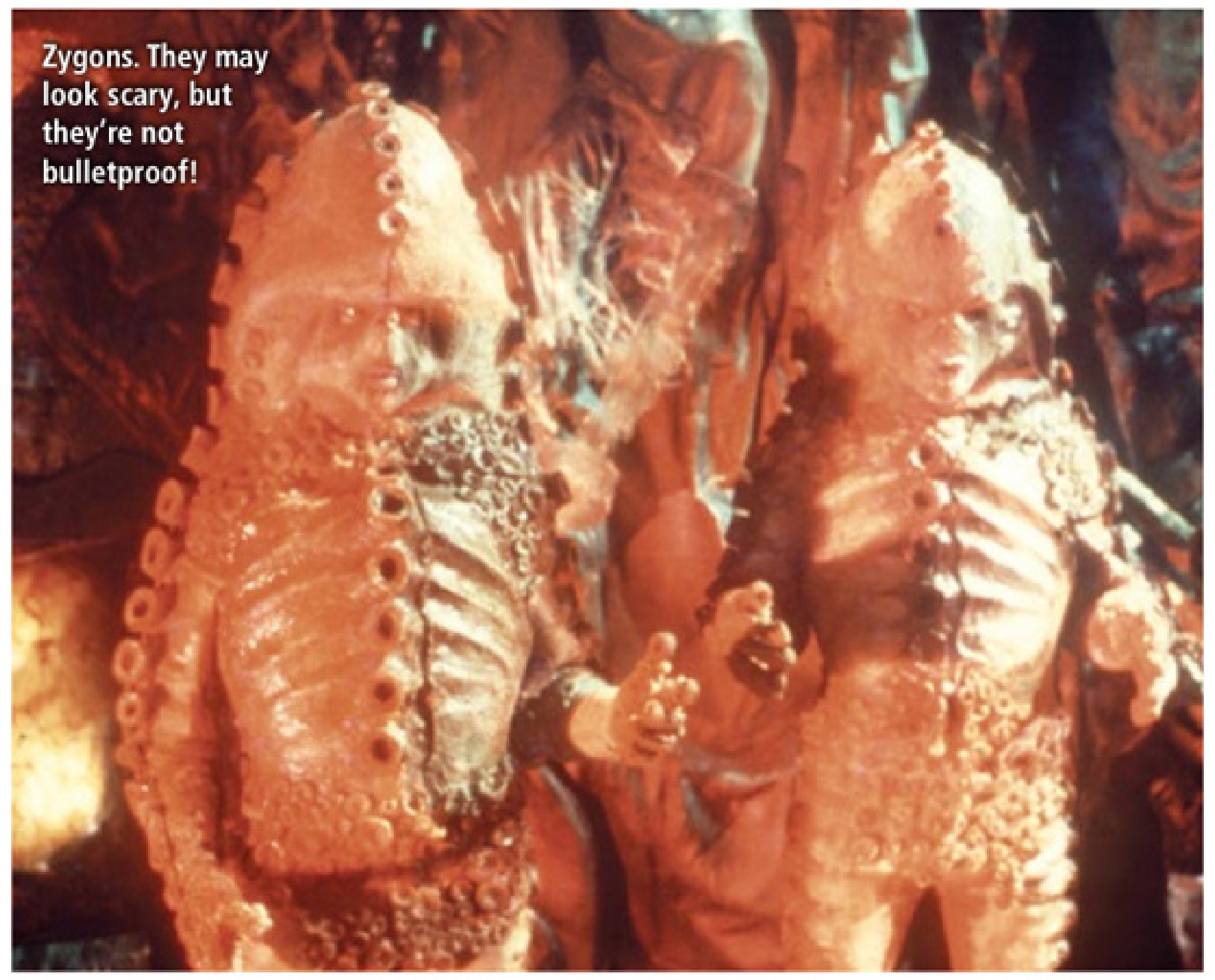
Kate Lethbridge-Stewart is an idiot! There were just three Zygons in the Black Archive, and she and two colleagues had the opportunity to take them by surprise. What would her father, the Brig, have done? Go in all guns blazing of course, "chap with suckers there, five rounds rapid!" But not Kate. Oh no. Her brilliant plan wasn't to shoot the far-from-bullet-proof baddies. Instead, she decided to blow up all of London! Talk about overkill! Her father would be ashamed!

DAN HAMILTON WORCESTER

MORE REBOOTING?

I love *The Five(ish) Doctors Reboot* so much – but that was just half the story surely?! Remember that box full of John Barrowman memorabilia at the *Doctor Who* Experience in Cardiff? Some more *Doctor Who* stars from the old days could have got a look in. The companions for example – Sarah Sutton, Janet Fielding, Sophie Aldred, *etc*. Who knows they could have been playing Daleks in *The Day of the Doctor* as well, or dressed up in shrouds pretending to be Zygons.

TIM BRADLEY CARDIFF



Zygons. They may look scary, but they're not bulletproof!

DVD PLEAS

Whilst I am really pleased at how quickly the 50th anniversary stories *The Day of the Doctor* and *An Adventure in Space and Time* have been issued on DVD, I am rather disappointed that neither of them included the brilliant *The Five(ish) Doctors Reboot*.

I am wondering if the BBC might consider issuing it as a DVD, possibly alongside *The Curse of Fatal Death* (the Comic Relief story from 1999) on a single disc? I am sure there are plenty of people who would like to buy this.

It would also be good if someone could issue on DVD the spin-off story *Downtime* which was made in the mid 1990s and issued straight to video. It might not feature the Doctor, but I am sure it would be popular (especially in view of the rediscovery of *The Web of Fear*) as it features the Brigadier, Sarah Jane Smith and Victoria Waterfield, as well as Professor Travers, the Yeti and the Great Intelligence! It also introduces Kate Stewart and gives a backstory to her relationship with her father.

GEOFF WILMOTT EMAIL

NATIONAL TREASURE

It's been an amazing year for *Doctor Who*, but I really want to single out the BFI for putting on what have been the most exciting contributions to the celebrations at the National Film Theatre – the monthly screenings of a story from each Doctor's era.

I think we all owe a debt of gratitude to Justin Johnson and Dick Fiddy for putting together a unique and really special series of events. I haven't been to all of them, but have enjoyed watching them online too.

JOHN NORTON EMAIL

TIME TO CELEBRATE

I just wanted to say a massive thank you to everyone involved in the 50th Anniversary Celebration weekend at the London ExCeL. I went on the Saturday and it was wonderful! This 27-year-old was running round like a small child yelling excitedly at the vast array of classic props on display. It truly was a fitting celebration of our favourite programme and all the guests were riveting in their telling of priceless stories. Massive, massive thanks to each and every one of you. The only word that needs to be said about Tom Baker is, 'legendary'.

Thanks also to Barnaby Edwards! He was kind enough to have his picture taken with me even though he looked very busy. He's a lovely man. I think it's important that the people behind the scenes and working behind masks get the recognition they deserve for their hard work, not just the 'big stars' of the show.

I hope everyone had as good a time at the Celebration as I did!

DAVID MORGAN KENT ►

@DWMtweets

twitter

Join other **DWM** readers on Twitter!

- **@IronWhovian** The tribute poster to Matt Smith's *Doctor Who* era in **DWM** 468 is perfect! So perfect that it was up on my wall within seconds.
- **@BlaineCoughlan** I'm starting the call here and now for a 'Two Doctors' story with Paul McGann and Peter Capaldi.
- **@Derooftrouser** So, what sticker colour coding are people using on their **DWM** poster of the first 800 episodes, to indicate seen/heard/recon/animation?
- **@lizo_mzimba** Am loving **DWM** 468, and not just because I get a name check on page 12!
- **@KalElelVigilant** Thank you for another content-studded issue. **DWM** 468 had a gorgeous cover and a magnificent double-sided poster. Geronimo forever!
- **@Cybermatt1847** Steven Moffat's article in **DWM** 468 needs to be printed out and widely displayed – such a beautiful paean and credo.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

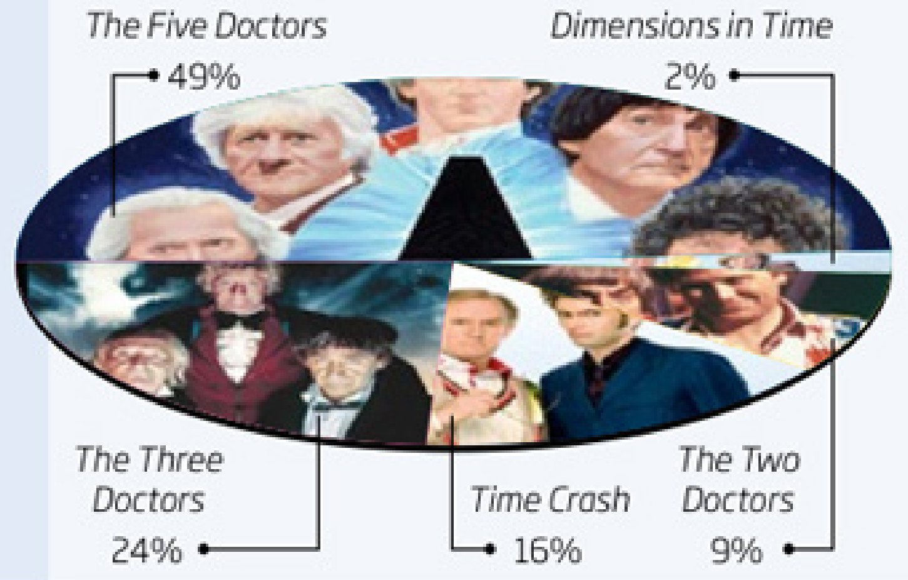
THE PLANET OF DECISION!

Regeneration – it's a neat trick which has ensured that *Doctor Who* will live forever! We've seen the Doctor pull off this nifty ability most recently (and most explosively!) in *The Time of the Doctor*. Prior to that, he regenerated no less than 12 times. But of those, which has been your favourite? The very first transition, perhaps? Or the one aided by the Watcher? Or maybe the shock regeneration which happened at the end of *The Stolen Earth* tops your list? When you've decided on which you think is best, visit:

tinyurl.com/dwmpoll13

... and cast your vote. The poll will close on 14 February, and we'll reveal the results in issue 471. There are no prizes – it's just for fun.

In **DWM** 467, we asked you which multi-Doctor story you thought was best. The runaway winner was *The Five Doctors*, with 49% of the vote. Second was *The Three Doctors* with 24%, followed by *Time Crash* with 16%, *The Two Doctors* with 9% and *Dimensions in Time* with 2%.



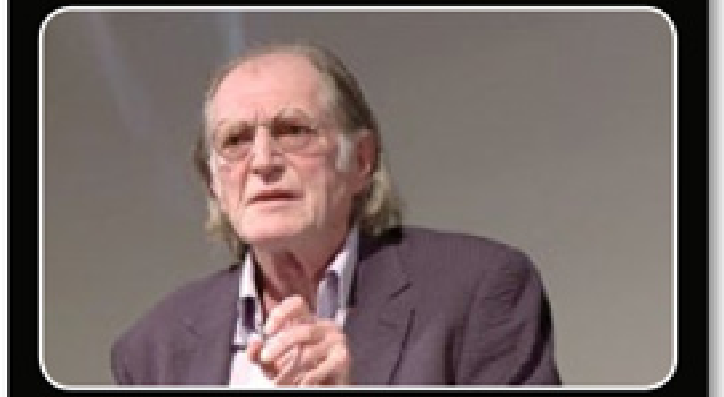
WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

In this wonderful piece recorded for the 50th anniversary, the BBC's Arts Editor Will Gompertz steps inside the TARDIS to explore the timeless appeal of *Doctor Who*. Go to: **http://tinyurl.com/ppfcsvs**

Doctor Who's production designer Michael Pickwood tells BBC News where he got his inspiration for the TARDIS, and reveals some of his early design ideas. Go to: **http://tinyurl.com/mcnxlz4**

He's back! Doctor Puppet, in several of his incarnations, visits a baker's shop in the latest instalment of the brilliant fan-made animation. Search YouTube for: **Doctor Puppet 5 Baker's Eleven**



Members of the cast and crew, of *An Adventure in Space and Time*, including star David Bradley, talk about the drama at the BFI. Search YouTube for: **BFIEvents An Adventure Q&A**

Peter Capaldi, speaking in early December, tells journalists how he's actually far too *young* to play the Time Lord! Search YouTube for: **Capaldi Young Press Association**

We are just back from the 50th extravaganza at the ExCeL, and what a day it was! A chance to meet Doctors old and new, companions, directors, monsters and the Unearthly Child, Carole Ann Ford, herself. No doubt other readers of this magazine will describe the day far better than I can, but I will say that once again Matt Smith proved to be the perfect gentleman. As with the Cardiff convention, the respect he showed the audience must surely make him the Fans' Doctor.

I'd also like to say a big thank you to the people who worked so tirelessly behinds the scenes making sure the day ran so smoothly. I'd like to single out the lady from BBC Worldwide with the painted nails who spent the day looking after the disabled visitors. Her kindness and dedication made my wife cry! I'm only sorry I didn't get chance to thank her in person. I did go back to find her at the end of the day, but I can only gather from talking to her colleagues that her shift had ended. Thank you, you made our day.

PAUL DAWSON EMAIL

IT'S ALL ACADEMIC

Jonathan Morris (*The Wonder of Who*, **DWM** 467) forecasts that when 'future academics research the history of television and British culture, *Doctor Who* will be considered as worthy of serious study as the works of Dickens or Shakespeare are today'. That future is here already.

The *Doctor Who* option at the University of Arts London looks at the programme through a variety of perspectives, including how it is authored, the active engagement of fans and how the show speaks through design. The students, who (naturally) turn to **DWM** for research, are avid fans of the show and this makes them among the most committed I have ever had the pleasure of teaching. For them, *Doctor Who* is not only as worthy as Dickens or Shakespeare, but is a key site for reimagining the importance of such great figures.

It's been such a thrill teaching this option in the anniversary year. And I must admit, when it came to reviewing *The Day of the Doctor*, *An Adventure in Space and Time* and the ExCeL celebration, despite being academically-minded, we responded as emotionally as any other fan. Please visit our work: you can see some of the teaching materials, along with academic essays and the student's key moments from the series, completely free at *www.fbi-spy.com*

DENE OCTOBER EMAIL

SEEING THE FUTURE

If someone had told the 11-year-old me, standing alone in the corner of the school playground in 1975, that in 2013 *Doctor Who* would still be dealing with big philosophical ideas, I would have felt vindicated as well as gobsmacked. For in 1975, being the boy who hated football but loved *Doctor Who* wasn't easy, encouraging ostracism and even abuse. Unbeknownst to me at the time, though, I wasn't in fact alone. There was a girl in my class who admired me from afar, as it were. She even bought me a Target novelisation, but was too shy to give it to me.

Life truly can be so much stranger, and so much madder, and so much more wonderful, than we are often led to believe. Thus it was that, on 23 November 2013, I married her.

PAUL DAWSON EMAIL

A Sontaran from 1978's *The Invasion of Time*. No laughing matter!

SCARIER SONTARANS?

The Eleventh Doctor will be ending his tenure battling his all-time greatest foes: the Daleks, Cybermen, Silence and Weeping Angels. But one of his greatest foes, I feel, aren't taken as seriously as they could be: the Sontarans. Nowadays their entire species is used for comic relief. It wasn't always this way. Sure, Commander Linx had the occasional witty line, but he played it straight and was not laugh-out-loud funny. Field Major Styre was basically Josef Mengele, and the last time I checked, Nazis weren't funny. Commander Stor and his boys managed to invade Gallifrey. *Gallifrey*, for pity's sake!

The Two Doctors was where things got silly, with a comedy duo of Sontarans. When they were brought back in 2008, they had some funny lines but they still had a shred of dignity and threat. Then there was Strax. The Sontaran who appeared in *The Sarah Jane Adventures* had more dignity than Strax! Don't get me wrong, I like Strax as a character. But as a representative of the Sontaran Empire? Sontar-HA!

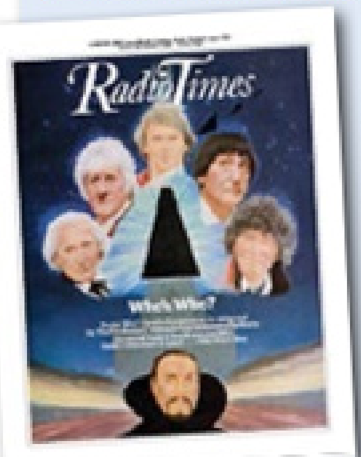
ALAN SUNTER EMAIL

That's all for now – next time, your thoughts on *The Time of the Doctor*! **DWM**

ON THIS MONTH... 30 YEARS AGO

It's 1984, and in issue 85, **DWM** is recovering from a big anniversary...

GOT IT COVERED



These days you can't move for *Doctor Who* on the cover of the *Radio Times*, but in 1983 there had been a 10-year wait for the nation's favourite Time Lord to grace the front of the famous listings mag. *Gallifrey Guardian* reported that nearly a million copies of the *RT* featuring the 20th Anniversary Special – *The Five Doctors* – on the cover, had gone missing in the Greater London area thanks to a dispute at the printers. We bet there was a roaring trade in newsagents up and down the country as relatives were sending *Radio Times* care packages off to their *Who*-loving relatives in That London.

WOT, NO RASTON?

The Five Doctors had come and gone in a blitz of publicity, and the letters page was positively buzzing with comments. Steven Coates thought 'It was a pleasure to watch from start to finish', while Dave Whiley 'didn't know the BBC had it in them to produce such a fantastic programme'. Wendy Walton wanted to congratulate Richard Hurndall for his turn as the First Doctor, and Glenn Davidson was particularly impressed with the Raston Robot, saying 'Surely we'll see another story with these great warriors.' We hope, Glenn, that 30 years has allowed you to come to terms with the disappointment...

ZYGONS BE ZYGONS

The Zygons were back for the Doctor's 20th anniversary – but not on television. The pages of **DWM** 85 featured the comic strip story *Skywatch-7*. This well-remembered tale is a taught, Doctor-less adventure featuring a team of UNIT soldiers battling a lone Zygon in Antartica. Of course, UNIT would face these sinister shape-changing foes again in *The Day of the Doctor* some 30 years later...

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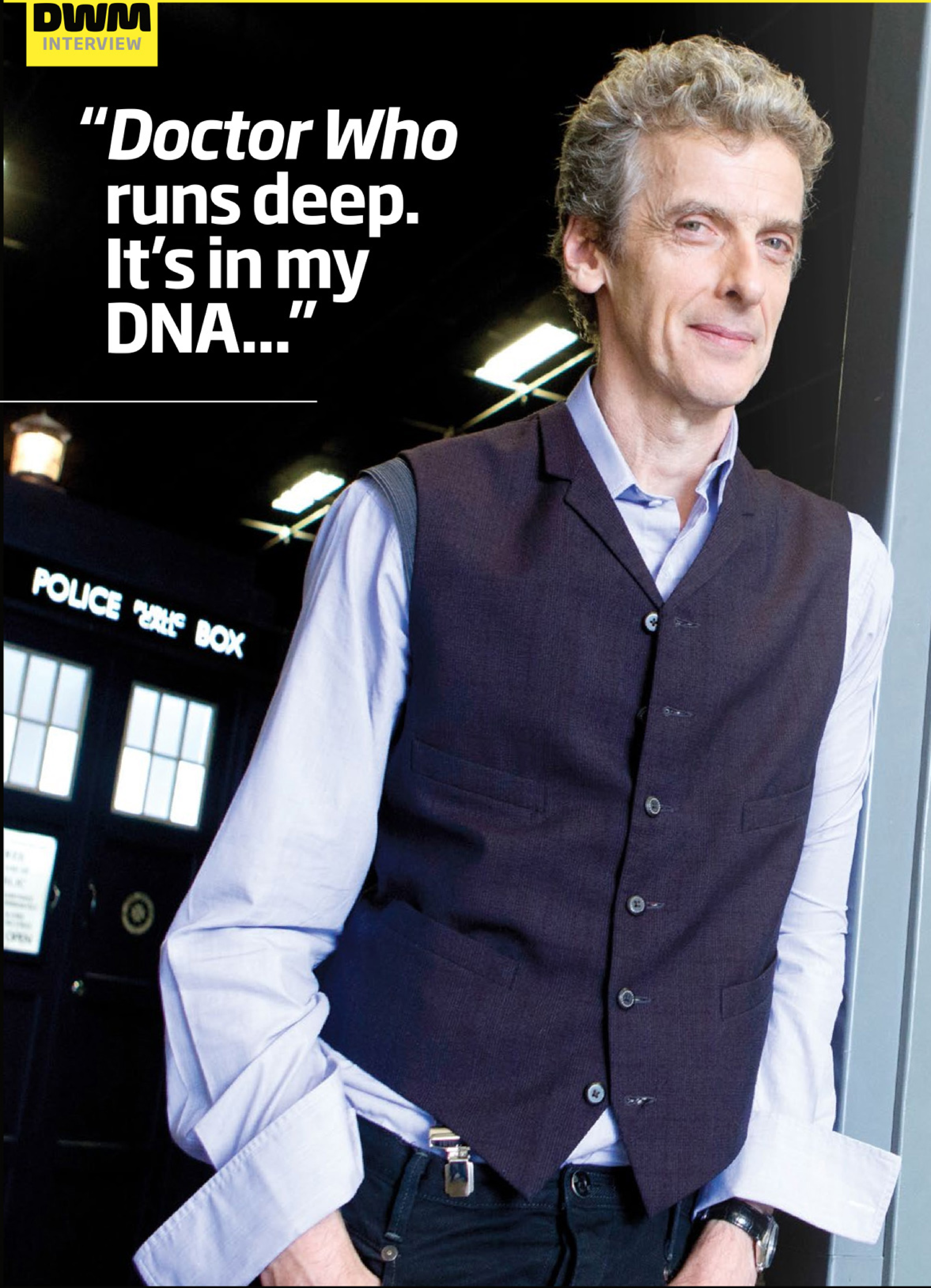


“*Doctor Who* runs deep. It’s in my DNA…”

THE CLOCK STRIKES TWELVE

Actor, director, Oscar-winner… and now, at last, the Twelfth Doctor! **DWM** talks exclusively with Peter Capaldi, and finds out more about the new man at the controls of the TARDIS…

WORDS BY **BENJAMIN COOK**

“Funnily enough, John Hurt was one of my idols,” explains Peter Capaldi, now officially the Twelfth Doctor. Or the Thirteenth. Maybe even Fourteenth? (Who knows? Who… knows?! Hurt’s Doctor has played havoc with the timelines.) “When I saw him in *The Naked Civil Servant* [ITV, 1975] and *I, Claudius* [BBC Two, 1976], I just thought he was so cool,” says Peter of John, “so for a while, I tried to be him. That didn’t work out.”

Actually, it sort of did. On Christmas Day 2013, departing Doctor Matt Smith – who’ll not be forgetting this, not one day of it, not one line! – unfastened his bow tie, glowed a little golden, and then – before we had time to spit out our turkey dinners and cry, “Please, don’t change!” – turned into Glasgow-born Peter Capaldi, kidneys and all. As this issue goes to press, a few days before *The Time of the Doctor* airs, Peter hasn’t seen the regeneration scene yet. “But I’m sure Matt and Jenna [Coleman, who plays Clara] will be brilliant,” he says, “so I’m looking forward to seeing the whole thing.”

The scene was shot on the TARDIS set in Cardiff back in October – Thursday the 3rd. “There’s no ceremony about these things,” admits showrunner Steven Moffat. “Once they got to the end of Matt’s bit, Peter came on and Matt had to give him his watch, his time machine, and his girl… and go. They had a big hug and all that.”

“It was a long, emotional day for everyone,” Peter tells **DWM**. Once Matt had left the building, Peter recorded his brief, but impactful cameo for 50th Anniversary ep *The Day of the Doctor*, too. “I didn’t realise it was basically just my eyes,” he says. “I thought it was my full face, so I was as surprised as everyone else by the brows!”

“It was the plan from the start,” Steven told the press at the *Doctor Who* Celebration at London’s ExCeL in November. “All the Doctors – *all* the Doctors – will fly in to save Gallifrey and change the timeline. That meant we should have the new one. I knew there was going to ►

PETER CAPALDI

be a new one, so I wrote it not knowing who would be doing that… We did manage to cast somebody where you can use less than half his face, for less than a second, and *everybody* knows who it is."

Asked what he's looking forward to most about playing the Doctor, Peter says, simply, "Getting on with it." No wonder. For Peter, this role is such stuff as dreams are made of. Born in 1958, Peter has been watching *Doctor Who* since the beginning, from the earliest episodes with William Hartnell. "I was five when the show started," he points out. "I don't remember *Doctor Who* not being part of my life, and it became a part of growing up, along with The Beatles, National Health spectacles, and fog. And it runs deep. It's in my DNA."

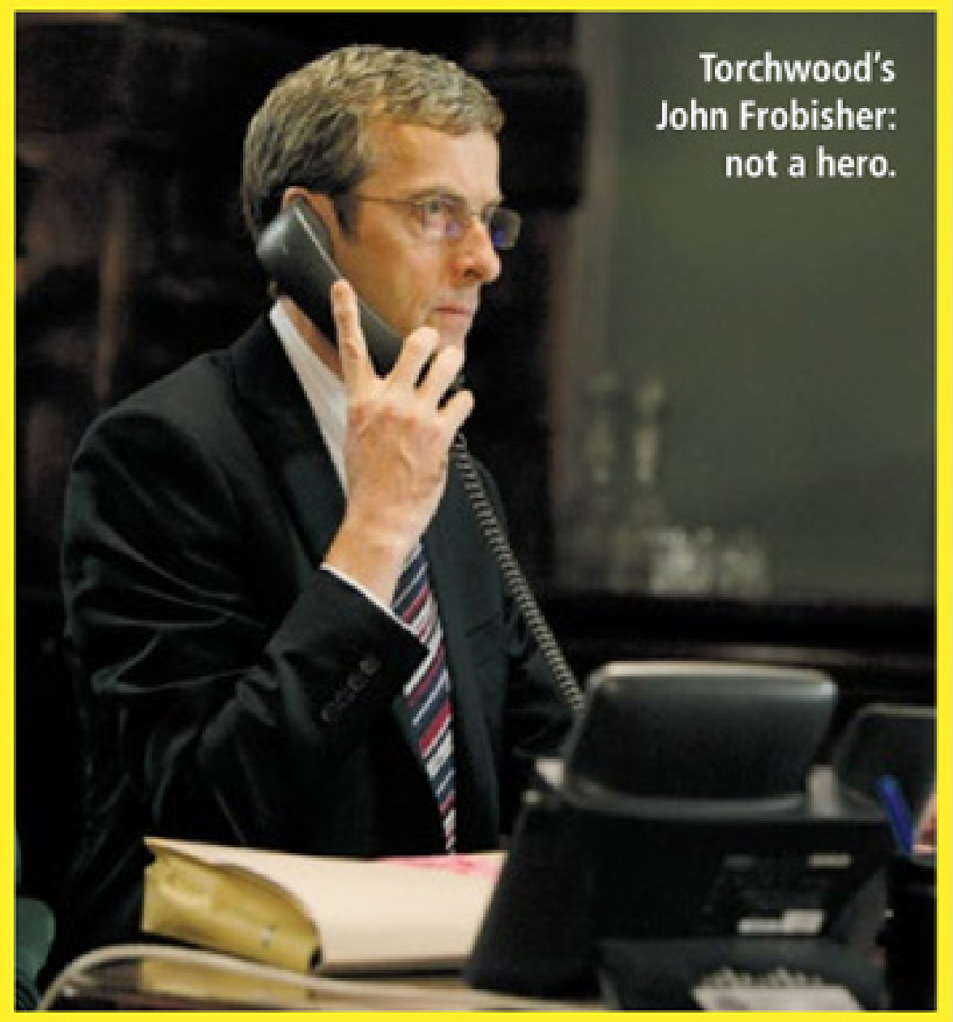
In the shape of things to come, Peter was as fascinated by what went on behind the scenes on *Doctor Who* as what was happening on screen. As a teenager living in Glasgow, he was involved in the early days of organised fandom. In February 1974, 15-year-old Peter penned a letter to *Radio Times* about the show, lamenting the recent death of original Master actor Roger Delgado, but congratulating the magazine on a recent article: 'The Dalek construction plans will have no doubt inspired many a school to build their own Daleks,' he wrote. 'Who knows, the country could be invaded by an army of school Daleks! Ah, but we'd be safe, as we'd have Dr Who to protect us!'

"From when I was small, I always wanted to be involved in something creative," Peter tells **DWM**, almost 40 years later. "Around my teens, that began to form into the idea of being an actor. My family didn't go to see Shakespeare or anything like that, nor did my school. There were no role models or contacts I could call upon, but as a teenager I got involved in amateur groups. When I was 17, I did a show at the Edinburgh Festival with a very good university group. I loved it, and thought, 'I must do this,' but that didn't fall into place the way I'd hoped it would either, so I had to take the long way round."

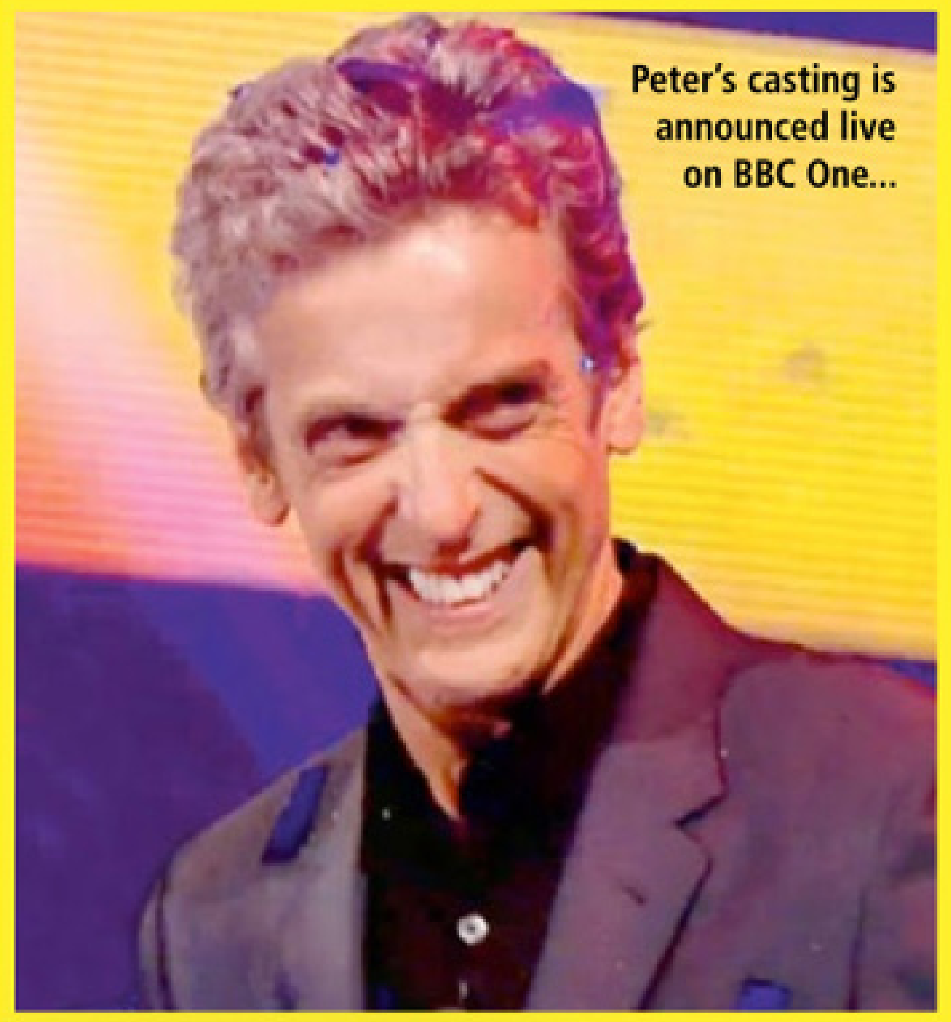
Eventually, the long way round led Peter, in 2008, to play Caecilius opposite David Tennant's Tenth (possibly Eleventh) Doctor in *The Fires of Pompeii*. "When I was offered it, I was so excited, I couldn't actually *read* the script. I just wanted to phone my agent and say, 'Yes!' But I was persuaded that the professional thing to do would be to read it first. So I did, loved it, and off I went."

"One day, all this will be mine."

Peter's portrayal of the Pompeian man who lived made such an impression on the production team that he was cast again almost immediately, as another strong, principled family man, Home Office Permanent Secretary John Frobisher, in spin-off show *Torchwood's* 2009 five-parter, *Children of Earth*. "I thought he was a decent, smart and loyal man," says Peter, "but I didn't see Frobisher as the hero of the story. The heroes were Captain Jack and the gang. I wouldn't have looked at the part in those terms anyway. I'd just look at what he had to do, which was to negotiate with these beasts and face a dilemma for which he had no good solution. He did the best thing he could in the circumstances… which was ultimately not a good thing."



Torchwood's John Frobisher: not a hero.



Peter's casting is announced live on BBC One…

For some internationally-acclaimed actors, two stand-out roles in *Doctor Who* and its spin-offs would be enough. Not Peter. On 4 August last year, it was announced, in a BBC One show entitled *Doctor Who Live: The Next Doctor*, that Peter would portray the Time Lord's twelfth (possibly thirteenth) incarnation. How did he feel about being introduced as the lapel-grabbing, crowd-pleasing Doctor on live TV? "Admittedly, it was somewhat outside of my comfort zone to be revealed in that way, but that's the way it fell. I was nervous about the 'Tonight, Matthew, I'm going to be Doctor Who' element. It seemed a million miles away from the actual job. However, in the end, I kind of enjoyed it. A little showbiz never hurt anyone. And Zoe Ball was great."

Yep, in the words of the incorrigible Zoe, "Please welcome the Twelfth Doctor, a hero for a whole new generation… it's Peter Capaldi!" Has he watched – or rewatched – any old episodes since he got the part? "Yes, I can't stop. I have so many favourites. I don't want to start naming them right now, because I'll end up forgetting a bunch and possibly offending some of my new work associates. What I will say is that I have a huge soft spot for some much maligned early episodes.

"People look at them now and, understandably, mock the bargain-basement monsters, and the accidents and collisions that came from having virtually no time in the studio to shoot fantastically ambitious stories, but those old shows were only made to be watched once, on a flickering monochrome telly that smelled of valves and furniture polish. In that context, they succeeded immeasurably. They were triumphs of imagination. It may surprise you now, but something like *The Web Planet* [1965] lived powerfully and expansively in my head for decades… until the DVDs came along and spoiled the party. But I'm glad to say that the Menoptra eventually flitted back into my dreams, where they belong."

> "*The Web Planet* lived powerfully and expansively in my head for decades."

See, he really is a fan – Menoptra, Zarbi, Optera, the lot! So here's the burning question: would he prefer to be credited on screen as 'Dr Who' like the first four Doctors were, or 'The Doctor' like most of those who have come since?

"The Doctor," he smiles. Well, of course. **DWM**

DIRECTOR WHO?

Though best known as an actor, particularly for playing foul-mouthed and brilliant spin-doctor Malcolm Tucker in 2005-12 BBC comedy series *The Thick of It*, Peter is also a successful writer and director. In the mid-90s, he won a BAFTA and an Oscar for his short comic film *Franz Kafka's It's a Wonderful Life*, which he wrote and directed. Other writing and directing credits include his 2001 British film *Strictly Sinatra*, about a young Glaswegian-Italian lounge singer with a passion for Frank Sinatra, *The Cricklewood Greats*, a 2012 spoof documentary for BBC Four, and upcoming rom-com *Born to be King*, starring Ewan McGregor. So could Peter be the first Doctor to write and direct for the TV show as well…?

"I started writing and directing as a means of developing more work for myself as an actor," he tells **DWM**. "I prefer acting. I always found writing difficult; I never thought I was a natural for it. I had a facility for directing, probably to do with combining my art-school training and acting experience. Once I started, people kept asking me to do more, but to be honest I never found the pleasure in it I found in acting, so I've been happy to concentrate on performing in recent years. I'll probably direct something again at some point, probably another *The Cricklewood Greats*, as I really enjoyed that experience."

The Cricklewood Greats.

WHAT THEY'VE SAID ABOUT… REGENERATIONS

THE TENTH PLANET (1966)

GERRY DAVIS – Script Editor
"The regeneration was inspired directly from *Dr Jekyll and Mr Hyde*, a simple inspiration to get the changeover between actors." (**DWM** 124)

INNES LLOYD – Producer
"We laid Willie [Hartnell] and Pat [Troughton] down on either side of the TARDIS set. In actual fact, I directed that bit. Pat was on one side, sitting up and shouting to Willie, 'Hello Dad…!' We mixed their faces in using two cameras, and did a slow mix and dissolve through." (**DWM** 180)

PLANET OF THE SPIDERS (1974)

ROBERT SLOMAN – co-writer

"It was a good scene. I liked it. There was genuine emotion in it, and drama. You could have put it on stage. It got a few tears going." (**DWM** 276)

JON PERTWEE – The Doctor
"Peter [Davison] told me that when he did his regeneration with Tom [Baker], Tom hardly said a word to him. I was the same with Tom. He was excited and impatient to start, probably nervous as well, but I was in huge pain, having to lie so bloody still for hours, and quite emotional. You just want it to be over. I didn't do a regeneration scene with Pat, but I imagine it would have been the same if I had. It's one of those occasions in life when advice from the old boy is not appropriate." (**DWM** 458)

LOGOPOLIS (1981)

TOM BAKER – The Doctor

"I remember not liking the final shot of *Logopolis*. The shot wasn't particularly heroic or witty, and they recorded it straight from above, with me lying flat… but it had to be that way, because they wanted the dreary old reverse shot of me looking into a circle of faces. They were stealing the shot, anyway, from a film. It was all right for them, but not for me." (**DWM** 180)

THE CAVES OF ANDROZANI (1984)

PETER DAVISON – The Doctor

"It was a weird feeling, when I finally did the end sequence, knowing that I'd never do *Doctor Who* again…" (**DWM** 215)

GRAEME HARPER – director
"The piece of music I based it on was the end of *A Day in the Life* by The Beatles. I was thinking of the way the orchestral section builds up and rises to this enormous piano chord that goes on forever. I used that as a theme in my brain to develop visuals." (**DWM** 184)

TIME AND THE RANI (1987)

COLIN BAKER – The Doctor
"I got harangued for being selfish. 'You could have done a regeneration!' Er, why? What did I owe that programme? The programme-makers valued *me* so lowly [Colin was sacked from the role]… If the BBC make arbitrary decisions, they have to pay the price." (**DWM** 325)

ANDREW MORGAN – director
"I wanted to use a clip of Colin from the previous series, and then put all the post-production effects over it, but in the event Sylvester [McCoy] was there in a wig and we did a kind of early morphing effect on him." (**DWM** 277)

DOCTOR WHO (1996)

SYLVESTER McCOY – The Doctor

"Someone phones up and says, 'Do you want to do the regeneration scene in Canada, in Vancouver, for an American company, for American money?' I mean – wow! I just thought I'd go over there and enjoy it. I didn't have much input [into the scene], because I was flat on my back most of the time. I was dying, and I couldn't add much to that. It's Paul [McGann]'s job now. I was just a guest." (**DWM** 239)

THE PARTING OF THE WAYS (2005)

DAVID TENNANT – The Doctor
"I had the advantage of sort of being slipped in under the cover of darkness, with a skeleton crew, no other actors, Chris [Eccleston]'s half of the scene had already been filmed. I was just being dropped in a few weeks before it was transmitted." (**DWM** 467)

RUSSELL T DAVIES – writer/showrunner
"I didn't realise that it was different from old regenerations… Yes, he regenerates standing up. I wanted it to be dynamic, none of that passive lying-about stuff. It's not a defeated moment; it's glorious. I think the script says 'like a volcano'." (**DWM** 359)

THE END OF TIME (2010)

DAVID TENNANT – The Doctor
"I did my last bit on the TARDIS set, throwing back my head, and then Matt [Smith] came on and we did a couple of photographs. As I walked off, I heard Euros [Lyn, director] turn to Matt and go, 'Anyway, what we do now is –' I thought, 'Wow, so that's how it works?' And of course it does… That, more than anything, was a reminder of the fact that it was all over." (**DWM** 417)

MATT SMITH – The Doctor
"I just sort of stumbled through it, and was grateful and thankful when it was over. I'd been for two auditions, had like three or four months hanging around, and then… suddenly you're doing it. I can't imagine what it's like to see some young whippersnapper turn up in your suit." (**DWM** 467)

THE PLOT THICKENS

Having dispatched the Eleventh Doctor, showrunner Steven Moffat talks to **DWM** about the intricate plotting involved and his plans for the future...

INTERVIEW BY **TOM SPILSBURY**

“I’ve started to wonder how many people don’t really know what’s going on in *Doctor Who*, cos I don’t really meet them,” says Steven Moffat, *Doctor Who*’s showrunner for the last four years. “We’ve made the assumption that people don’t know what’s going on in *Doctor Who* forever! The man who interviewed me for *The Guardian* the other day said, ‘The thing with *Doctor Who* nowadays is that everyone knows about it. And everyone knows *all* the detail.’ He had been talking to this other guy who’d said, ‘I never watch *Doctor Who*, I don’t particularly like it.’ When my interviewer mentioned, ‘Oh, I’m going to interview Steven Moffat,’ his friend then said, ‘Oh! Ask him if he’s going to go to Trenzalore!’”

Steven laughs. He has good reason to. *Doctor Who* is riding the crest of a wave, following its 50th anniversary celebrations. And now, the future looks bright with a brand new Doctor on the way for a new series later in the year. But yes, since you mentioned it, what about Trenzalore? In the recently aired Christmas Special, *The Time of the Doctor*, we did indeed return to the planet which houses the Doctor’s grave, and we did – finally – discover the answer to who blew up the TARDIS in the 2010 season. **DWM** is more relieved than anyone that that one has at last been put to bed. We’ve been getting that question emailed to us at least three times a day for the ‘Ask Steven’ page.

“Which shows how little I know!” Steven chuckles. “I’d have thought the War, the reason for making River Song, all those things, which have been much more prevalent as dangling mysteries… But the blowing up of the TARDIS was the one that everyone got animated about.”

Most people assumed the answer – that it was the Silence – but it had never been explicitly stated on screen…

“Yes, it’s *almost* stated that it was the Silence’s first attempt, which is ultimately what it is, and what’s explained in *The Time of the Doctor*,” says Steven. “I’d have thought that people would wonder about Kovarian’s line about ‘This endless, bitter war’, but no-one brings that up at all!”

There have been several plot elements that have been worked all the way through the Eleventh Doctor’s era – from the origin of the cracks in time, to the prophecy that ‘Silence will fall’, these threads were set in motion in 2010’s *The Eleventh Hour*. New mysteries about ‘the question that must never be answered’ were introduced along the way – and all these loose threads were finally resolved in 2013’s *The Time of the Doctor*. Had that been Steven’s intention all along?

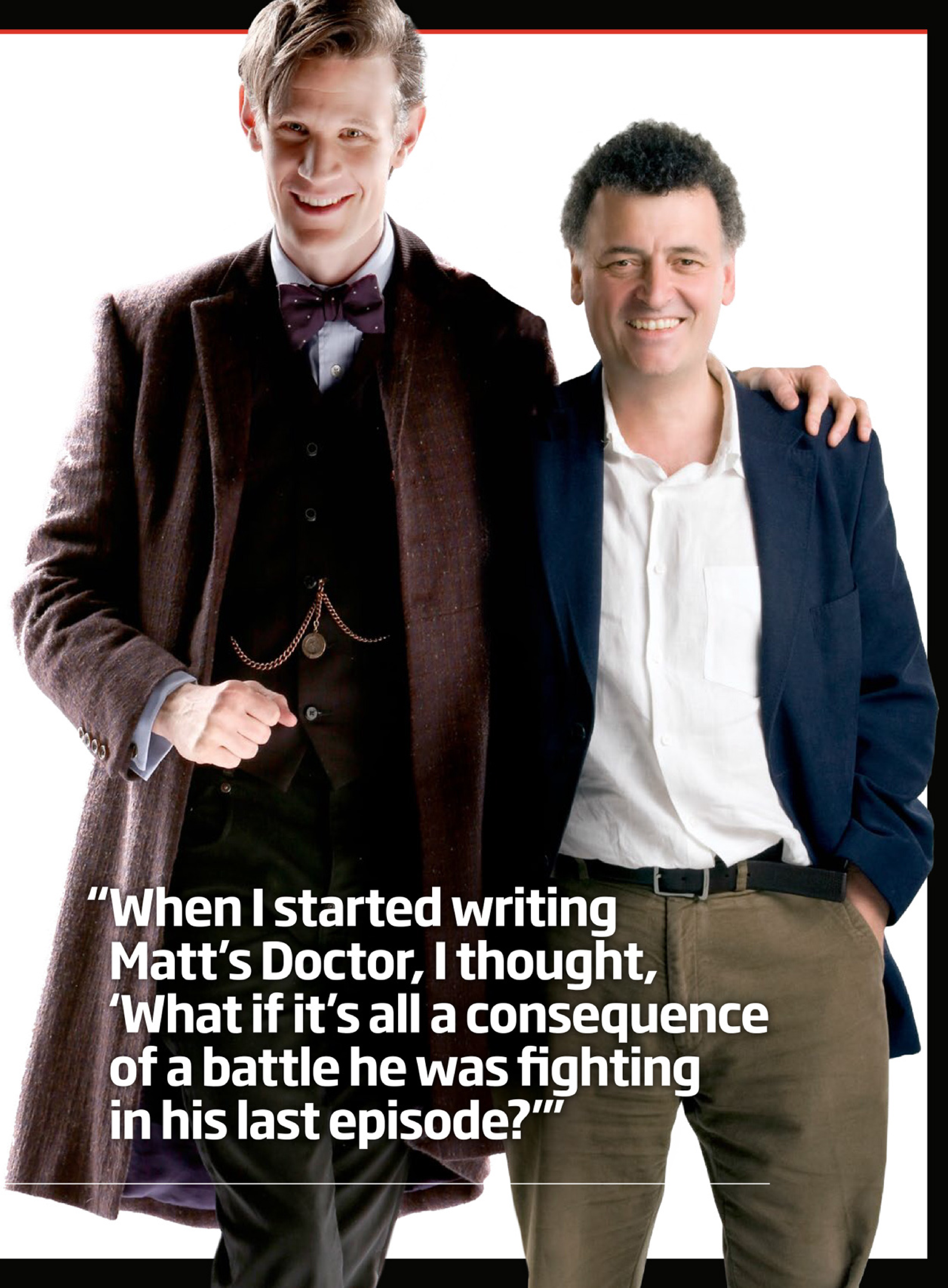
“When I started writing Matt’s Doctor, I thought, ‘What if everything he was involved in was in some way a consequence of a battle he was fighting in his last episode?’” Steven explains. “That’s what I was thinking. So there’s a battle out there in his last episode, and, as a result of a battle that he hasn’t got involved in yet, things are coming back in time and getting at him. And he won’t know what they are, or understand what they are, until he gets there. That was the plan. And that’s what we’ve done!”

Putting the past to one side, let’s think about the future. During the 50th anniversary year, at various times, Matt Smith, John Hurt, David Tennant, Peter Capaldi and Paul McGann have all been the Doctor. And that’s before we even think about David Bradley or Tom Baker, who also made high-profile appearances as the Doctor (sort of) during the anniversary. Is there a concern about the general public knowing who is actually the current face of the Doctor?

“Yes, emphatically there is,” Steven states. “I think this past year has been a special occasion and a special period, but we have seen a lot of people being the Doctor – and it may make any ‘*The* Doctor’ just seem like ‘*A* Doctor’. Yes, I am worried about that.”

A similar situation perhaps occurred in 1983, around the time of the 20th anniversary. Shortly after *The Five Doctors* had been broadcast, we had a new Doctor in the shape of Colin Baker – but even then, Patrick Troughton was soon back once again in *The Two Doctors*, and in several of the stories we were reminded about previous incarnations. Was it a problem at that point in the show’s history that Colin Baker was seen as ‘the Sixth Doctor’, rather than simply ‘the Doctor’? Could that sort of thing be an issue today?

“I think we’re slightly more flexible with that these days,” Steven ventures, “as we’re used to the current Doctor co-existing with his ►



“When I started writing Matt’s Doctor, I thought, ‘What if it’s all a consequence of a battle he was fighting in his last episode?’”

predecessors on television repeats, whereas this was quite a new idea in the 80s, that the old Doctors were still hanging around somehow. So I think it's alright – but having said that, once Peter Capaldi is through that door, *he* is the Doctor, and we're not messing around with other ones."

But, as you say, the audience is well aware of older Doctors now – perhaps more so now, than ever before...

"No, it's just the idea that one person is in *possession* of the part," Steven says, before pausing. "I might change my mind about that. It's kind of alright for Matt at the moment, cos Matt can tolerate all the other Doctors being around cos he's very definitely 'the current one'. Everyone accepts that, he's been around for a while, the kids think of him as the Doctor more than his predecessor as the Doctor. That's fine. But we're about to get a new guy, where everyone will be thinking, 'Oh, where's Matt?' And they will be thinking, 'Where's Matt gone, why can't Matt come back?' So at that moment, you really want to cement Peter in the role, and get people to accept that this very, very different version of the character isn't just *a* version of him, he is the *one and only definitive* version of him."

On the subject of the Doctor's different incarnations, I'm curious about the idea of how much the Doctor sees his other selves as different people. When the very first changeover happened, in 1966's *The Tenth Planet* and *The Power of the Daleks*, the new Doctor referred to his past self almost as though he were a different person altogether. More recently, it's been apparent that the Tenth and Eleventh Doctors see their 'Time War self' almost as a distinct person, who they can cut off altogether, and regard as someone who definitely *wasn't* 'the Doctor' at all...

"The John Hurt thing is a special case," Steven stresses, "and of course the story ends with them deciding the exact *opposite* about John Hurt. But in *The Time of the Doctor*, before Matt's regeneration, I put in the line 'The Doctor is coming,' and then Clara says, 'But *you're* the Doctor', and he says 'Yes, of course I am. And I always will be.' I think there is a moment when his sense of identity is questioned. That's what he's clinging to. I was trying to work out what it would be like to face the fact that you are about to be *comprehensively* rewritten in ways that you don't understand. It's clinging to your identity."

The Doctor and Clara consider their futures...

In David Tennant's final story, *The End of Time*, the Doctor describes his regeneration as feeling like his new self is a completely different person. He says, "Even if I change, it feels like dying. Everything I am dies. Some new man goes sauntering away. And I'm dead."

"I've kind of done the opposite," says Steven. "I've done, 'It's still me, but I won't know myself.' I think it feels to the Doctor at the moment before he's about to be rewritten that someone else has taken control. Can you imagine? And I think that's what he's scared of. I think the danger is this: if you actually say that the current Doctor, who you love, is dead... that's *terrible!* That's really worrying. If Matt Smith were literally jumping over the cooling corpse of David Tennant, he would not be accepted. You'd think, 'You're the man who killed David Tennant!' I don't think it worked out that way, and I don't think people thought of it that way."

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At the time of our chat, Peter Capaldi had recently recorded his first scene as the Doctor for the final moments of the Christmas Special. Matt Smith had to see another actor walk into the TARDIS, wearing his costume. What was the feeling like on set that day?

"It's always terribly, terribly emotional, these things," Steven says. "I don't quite know why *Doctor Who* is so emotional, but it is. I mean, I've worked on many shows, and a lot of them I created and wrote all of them, and when I signed off on them, I didn't feel as emotional as I feel about this early Saturday evening adventure serial. It's ridiculous, people get *so* emotional! I've heard people say that they find *Doctor Who* to be an extraordinarily emotional show. Even what we loosely term our 'casual viewers', who are actually quite devoted, get emotional about it."

Is it like this on other TV shows when actors have their final day on set?

"I've seen it happen on other TV shows," Steven says. "It's sad, an actor has their last day. Or you finish the show altogether. I finished *Press Gang* altogether. I finished *Coupling* altogether, 10 years ago now. And, you know, you think, 'Isn't that a shame?' It's not that you didn't love it, it's just that you think, 'Well, that looks great, I really enjoyed it, I'll always enjoy getting together with those people again, and it'll always be a fond memory – but onwards.' Not a tickle in your eye. But *Doctor Who*, for whatever reason...

"And, you know, Matt did not grow up a *Doctor Who* fan," Steven continues. "He couldn't have. He was barely aware of it, because it wasn't on when he was a kid. But in the time that he's played the Doctor, he's become so wedded to that role, and so in love with it, that giving it up was *incredibly* difficult for him."

It's strange seeing David Bradley as William Hartnell in *An Adventure in Space and Time* going through the same emotions about giving up this wonderful, unique role. There's just *something* about that character, isn't there?

"And doesn't it add a strange extra resonance to the scene when Hartnell sees Matt Smith over the TARDIS, when you know that Matt Smith was feeling just as emotional about leaving? He was taken very much by surprise. He did not know he was going to react like that. Derek Ritchie [script editor] was meant to be reading in the Peter Capaldi lines at the readthrough, and I went over to him at the start and said, 'We're never, ever going to get to you. We're never going to get that far down the page. So I just kept monitoring Matt, to see what state he was in, and got him to read as far as I thought we could reasonably go without it being an act of sadism, and then I got him out of the room. But he didn't know he was going to feel that way."

Do you enjoy readthroughs yourself, Steven?

"The readthrough of *An Adventure in Space and Time* was a real, real pleasure because I wasn't doing the stage directions!" Steven laughs. "That was the first time in years that I could just sit and enjoy the show and look at the performances. I thought, 'This is rather nice!'"

The readthrough for Mark Gatiss' BBC drama on the origins of *Doctor Who* was a particularly unusual event given that William Russell, Carole Ann Ford and Waris Hussein – who all featured as characters in the film – were also actually in the room. Indeed, William and Carole had small roles in the production themselves...

"It became a little act of theatre in itself," Steven recalls. "Very much so. In fact you sort of felt that the readthrough for *An Adventure in Space and Time* should have appeared at the end of the film. They should have been in it! When a readthrough is going well, you think, 'Oh this one's playing, this one's fun...' Sometimes you think, 'Oh this scene is dead, I'm going to have to fix it.' Or I usually think, 'We've completely over-explained this bit, but this bit is completely obscure.' I usually think that at some point in a readthrough! So I make my note that I think we've explained that two and two is four endlessly, but now we're completely skating past something really complicated and we're going to have to fix that."

Are those the sort of problems in a script that only become obvious when they're said out loud?

"What is a readthrough for? Well, that's a reasonable question!" Steven laughs. "Every *Doctor Who* script has gone through many, many drafts before someone gets to that readthrough. The trouble with many, many drafts is that you stop being able to *read* them. You think you've read the new draft, but you've read it so many different times in slightly different ways that you lose sight of it. You think some dialogue that is no longer there, still is. You sort of put it in yourself. So, forcing everyone to sit in a room and say it out loud can make you think, 'Hang on, that bit is nonsense!' And being reminded that some bits are funny and some bits are scary, is very useful. You partly have readthroughs because you *always* have readthroughs, and that is an incredibly rigorous reading of the script. There's something very powerful about the old tradition. I had a meeting about Peter Capaldi's first series the other day, with the script editors and the producers and the execs. I said 'We have to sit down and do it from memory. We're all going to sit here and tell the story of the series, episode after episode, and we're going to just do it from memory as far as we can so that we can actually start *knowing* it.'"

When planning the Eleventh Doctor's seasons, Steven has tried to keep things loose enough that the episodes can be moved around in the running order, if necessary. Is that also going to be the case with the 2014 series?

"It is," Steven confirms. "But it never quite works out as well as I hope it will! Generally speaking, we are actually pretty set by various things that mean we can't move things around. You only need about two elements in there – a plot element, a practical element, the CGI won't be ready... and suddenly you discover that it's pretty much set! So, one of the reasons I had the meeting I just described was to discover if the order we're currently doing them in is a feasible one. Is it going to work as a series? So that we can at least say, 'If we can't move them, do they work, if we're stuck with them like that?' It's nice to be able to move things if you're worried. You can have something as simple as two shows that *seemed* very different, but both of them have got lots of blue corridors in them... or something really ridiculous like that! It's very often not obvious what the problems are going to be. You *should* be aware of it, because you're at all the tone meetings, and you're looking at all the designs, but something along the way slipped past, and you think, 'Oh, Christ!'"

Back in 2011, *The Curse of the Black Spot* and *Night Terrors* effectively swapped positions in the running order, but as an unintended side effect there were two consecutive episodes – *Let's Kill Hitler* and *Night Terrors* – which featured characters being miniaturised...

"You're always going to have something like that happen," Steven admits. "I have a vague memory on that occasion that there was just endless people with torches at the start of that season, and I was just thinking we should move them around. I'm not sure it was the right decision actually, on reflection..."

Isn't it the case that consecutive episodes of *Doctor Who* can be far more different between episodes than most other shows could ever hope to be? Is it really that much of a problem if you have too many scenes with torches?

"Yes, I'm sure *The X-Files* never worried about having too many torches!" Steven laughs. "It's funny how little I'm remembering of why we did that, given that it seemed desperately important to me a couple of years ago when we did it! It was really, really important. I was quite animated that we had to make this shift, but now I'm struggling to remember why or what virtue there is in the eventual running order."

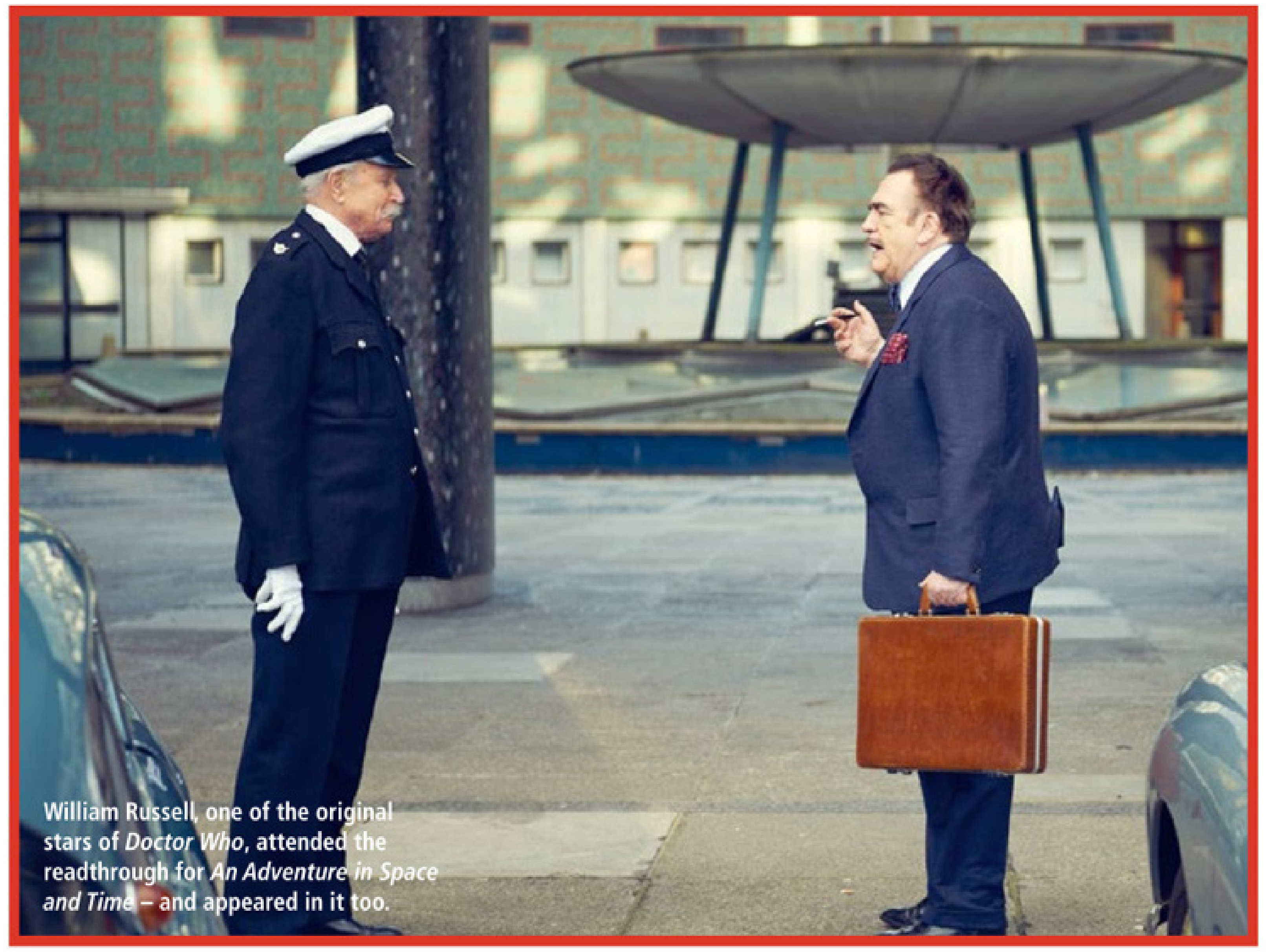
Is there a plan to have a longer, uninterrupted run for Peter Capaldi's first season?

"Yes, there absolutely is," says Steven, emphatically. "We're not going to do splits, and the same format will repeat exactly the following year like that. So it will be the traditional form."

One element of the series that will *not* be changing in the new series, is Clara Oswald, played by Jenna Coleman. Introduced (sort of) in 2012's *Asylum of the Daleks*, and then again in the 2012 Christmas Special *The Snowmen* and yet *again* in 2013 series opener *The Bells of Saint John*, Clara has accompanied the Doctor on his most recent travels, and will remain in the show alongside the Twelfth Doctor. How does Steven feel Clara has changed and developed so far?

"One of the dangers we had with Clara in the year we've just done, was... When I looked back on her, I thought she was much more fun when she was the governess trying to be the barmaid, because she was trying to cope with a situation that looks ►

"The *Adventure in Space and Time* readthrough was a pleasure, as I wasn't doing the stage directions!"


William Russell, one of the original stars of *Doctor Who*, attended the readthrough for *An Adventure in Space and Time* – and appeared in it too.

insane, and get away with it. But once she had the Doctor on a leash, as she did with the Matt Smith Doctor, she just seemed so totally in control and so sort of perfect and sweet that you really wanted to mess her around a bit and say, now let's give her a situation that she *can't* control. There's a sort of control freak element to that character. She's got a Doctor who's got a not very well concealed crush on her, and she's got it well under control, she's got her little household under control, it's all absolutely fine. So she's quite sort of bright and shiny and lovely and it's all going well for her. Now we're going to give her a Doctor who's not like that at all, who's a much older, fiercer, madder, less reliable Doctor, who leads her a merry dance. And she's trying to keep him secret and she's now working in a school..."

Now that the mystery of Clara has been resolved, what does she actually remember about what happened to her after being rescued from the Doctor's timestream at the end of *The Name of the Doctor*? Does she remember all the lives that she lived as all the other versions of herself?

"I did have some lines in about that," Steven begins, "but then I cut them, because I thought people just wouldn't really be bothered about it. If asked by one of the writers, I say she has very vague dream-like images of it. Because Episode 1 is set in Victorian times, I did have a moment where I had her remembering stuff and then I just thought, 'Oh this is too much, we don't care,' so I got rid of it. But the idea is that she has some vague, dream-like thing. Her whole experience of running through the Doctor's timeline is a bit dream-like to her, so when she meets David Tennant in *The Day of the Doctor*, she doesn't really know him."

When the character of Clara was being conceived, she started out life in early versions of some scripts for the 2013 series as a Victorian governess called Beryl. The idea was dropped, however, in favour of having the 'modern day' version of Clara as the ongoing companion...

"It didn't last for very long – that idea that we were going to do a Victorian governess," Steven reveals. "We had several different ideas, but that one didn't last very long. It didn't fly, truthfully. I kept writing scenes and they just didn't feel very exciting and interesting. But I quite liked the idea of the Doctor meeting a governess. That was my overall thing. So, quite early on, I abandoned it. I thought Oswin, as I was writing it, was working really well, and thought that should probably be her. And then I thought, 'Why not have your cake and eat it? Do them both!' It was quite early. When people usually tell that story it sounds like we got a long way down it, but we really didn't. By the time Jenna was coming in to audition [in early 2012], we knew perfectly well what we were looking for. That said, I didn't stop the other writers while they were doing their episodes. I thought, 'I haven't told them that we've revised what we're doing.' I didn't want to stop them getting to the end of their episodes, so I thought, 'I'll tell them at the end.'"

One of the undoubted successes of the last season was the return of Vastra, Jenny and Strax – three characters who first appeared in 2011's *A Good Man Goes to War*, but in only four full appearances to date have become an integral part of the *Doctor Who* family. The Paternoster Gang returns in the new series, and will come face to face with the Twelfth Doctor. Is it fun to be able to reintroduce characters that have so far only met the previous Doctor?

Strax, Jenny and Vastra – a family unit now well established in *Doctor Who*, who will welcome the new Doctor.

"You can be more dangerous with your new Doctor if you've got an established world into which he can bed."

"It's like having a little family unit around him, which is quite nice sometimes," Steven considers. "The family unit has to shift and change, because he can never have too much support. In the first one – they're in the first one – there's a little community of people who basically accept him as the Doctor, or are debating whether or not he's the Doctor. And the show looks very familiar because you've got all those familiar, beloved characters running around, along with this new fella. And that's quite nice. Whereas in *The Eleventh Hour... everything* was different, which had a different kind of energy and excitement to it as well. There's nothing wrong with that. I was thinking if Catherine Tate had still been in the TARDIS, we would at least have had scenes of Matt Smith proving that he's the Doctor to an existing companion. Whereas, who was he proving he was the Doctor to...?

"I think you can be more ambitious and dangerous with your new Doctor if you've got an established world into which he can bed," Steven elaborates. "That is quite exciting. There would be little point in making as radical a change as we've made unless you're going to go quite different with the Doctor. Our vague idea is... The last two Doctors have been brilliant, and have been your 'good boyfriend' Doctors. But the Doctor isn't always like that. There is the sort of Tom Baker, Christopher Eccleston end of the spectrum, where he is mad and dangerous and difficult. In a world with which you are familiar, you can make the Doctor more of a stranger again. If we'd cast, I don't know... Ben Whishaw, you'd know what we were doing. You'd think, 'Well, that's another quirky young man with entertaining hair!' And he'd be a brilliant Doctor, but Clara would just think, 'Okay, you've re-arranged yourself a bit...'"

So it's been a very deliberate decision to do something very different, as a contrast to Matt?

"I think it was time for the show to flip around a bit. The new version of the show is quite old now. It's *very* old."

So you're trying to find new ways of surprising people, without putting them off?

"Yes," Steven nods. "And just because we've been reminding them so vigorously that there were other Doctors – and they'll just have seen the John Hurt version of the character – you can actually say that he doesn't have to be like David and Matt were, and I think that's just exciting. But it needs that. It needs that right now. We need the kick-up-the-arse Doctor, in a way, to frighten you and make you think, oh, it's a different show again..."

Will we see River Song again? Or is that particular story definitely over now?

"It's always down to whether there's a good story," Steven shrugs. "My immediate instinct was that story's probably done. Not that we saw all of it, but I never thought we should see *all* of it. I'm slightly tempted, because I imagine Peter Capaldi and Alex Kingston would be absolutely hilarious together..."

There was always the implication that River has met other Doctors, besides David Tennant and Matt Smith – so presumably they'd be future incarnations, beyond Matt...

"She could certainly have met other Doctors," Steven agrees. "So there's nothing stopping us... But is there anything new we can do? Or is the new thing that Peter Capaldi and Alex Kingston would be very sexy together? Is that enough? We've always had fun with the fact that they don't look like a couple."

The mysterious Silence.

It seems that there's been an assumption from some quarters that because the new Doctor is older, he won't be at all romantic... but Steven laughs this suggestion off.

"I heard a brilliant one recently," he recalls. "Someone said, 'I'm glad that we won't be having any more of this flirty stuff.' And I said 'Why? There's not very much flirting in *Doctor Who*. It's not a very sexy show.' He said, 'But a Doctor in his 50s... it wouldn't be *right* with River.' And I said, 'What age do you think Alex Kingston is?!' Alex Kingston is the flirtiest character there's ever been in *Doctor Who*, and she's in her 50s. Peter Capaldi and Alex Kingston would *look* like a couple – that's the thing. Whereas I thought Matt and Alex were gorgeous together, but it looked slightly strange, because he was so much younger. Alex is just great fun to have on the show. It's when you want to throw the Doctor a bit, because what River does so well is to make him a bit on the back foot and a bit flustered."

It strikes me that a lot of the stories that Steven has written recently tend to focus on the Doctor himself – perhaps far more than in previous eras. The Pandorica Alliance's plan was to lure the Doctor to Stonehenge and trap him in a box. The Silence and Madame Kovarian deliberately targeted the Doctor, and tried to assassinate him. The Great Intelligence and the Whispermen forced the Doctor to go to Trenzalore, in order to exact a very personal revenge on him. The Doctor has become a force known throughout the universe – and his enemies fear him. Rather than get involved in the villain's plan, the Doctor has *become* the villain's plan. Has that approach been very deliberate on the part of Steven?

"I think I quite liked it..." Steven considers. "And I think I probably should now stop it! I think the great thing about *Doctor Who* is that you can have your cake and eat it. One week he can be a legendary and mysterious figure from the dawn of time with mighty powers, and the next he's just some bloke who turns up and nobody knows who he is. And you can do that from episode to episode – that's not a problem. I think there is a danger that if you make the Doctor a major player all the time, then he doesn't have the charm of the little man scooting about in his time machine, getting into terrible danger and improvising his way out of it.

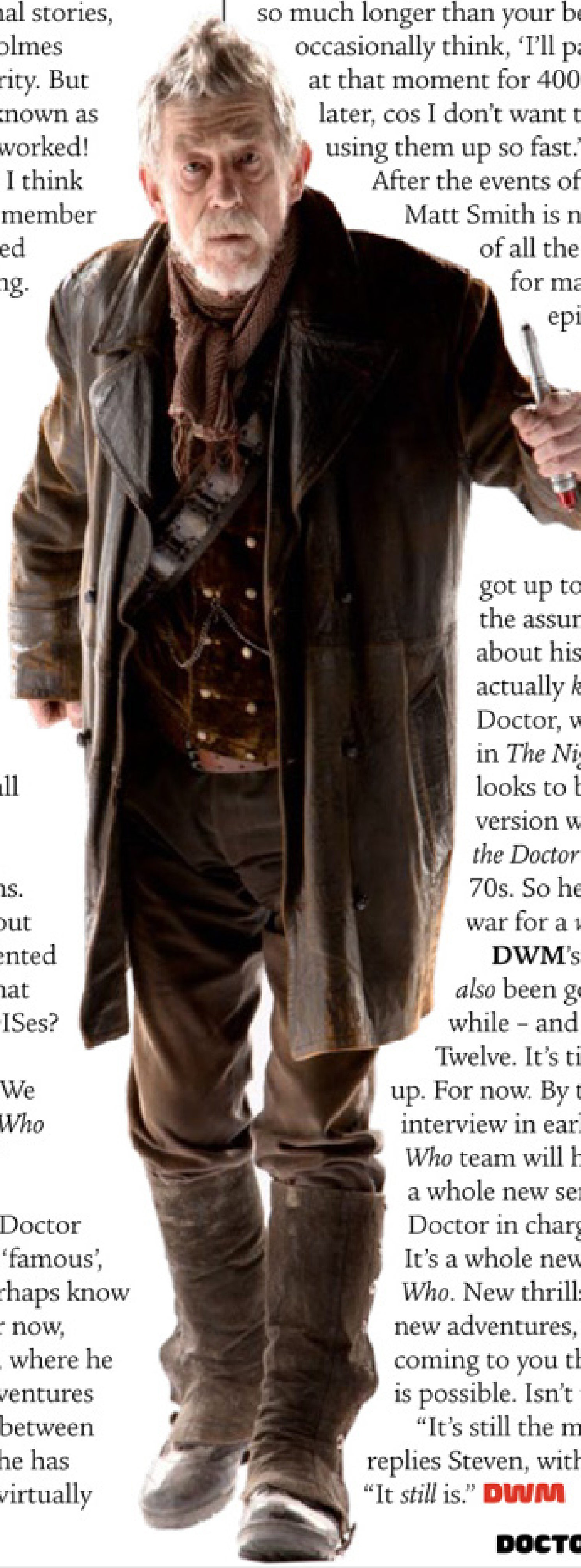
"If you look at the show, you sometimes think, 'Hang on, have we just turned him into God? Let's just pull him back from being God and send him back to being the man in the box.' I think the truth is right in the middle. *We* all know that he's just an idiot with a time machine, who isn't very reliable and hasn't got a plan – but what we're playing at is, how does he look to *other* people? And then does he start exploiting how they think he is...? But yes, I do think it's a danger. I think there was a moment when the show came back and the Doctor was very much the disregarded loner, and as the show became more and more successful, we all got quite carried away with the fact that he was becoming as famous *in* the show as he was outside the show."

The Doctor's 'fame' is an interesting thing, isn't it? Back in the 1960s, it wasn't consistent as to whether the Doctor was known by, say, the Daleks from one story to the next. In *The Chase* (1965) they're hunting him down through all of time and space, but in *The Daleks' Master Plan* (1965/66), they don't seem to have ever heard of him at all...

"To this day it's not consistent! We're not consistent with the Doctor in *Doctor Who* now. In quite a lot of stories he turns up as a complete stranger, and he has no particular powers or insight. It's a tough one. It's the same on *Sherlock* where we are following the path of the original stories, because in the original Sherlock Holmes stories, Sherlock Holmes is a celebrity. But that's all in the original. He's well known as a detective... God knows how that worked! Does the Doctor become like that? I think we should be careful with that. I remember that Lewis Rudd, who commissioned *Press Gang*, always had a great saying. He said, 'The thing you have to remember at the end of the day is that fiction is fiction, it's not the same as real life. It doesn't have to be the same as real life. We're making logical objections.' In *EastEnders*, why isn't Walford on the news *all the time?* Because it's a made-up story! Why do some facts of continuity change in *Doctor Who*? Well, the ultimate answer is because it's made up. It just is."

Spoilsport! But the fun is in trying to join it up – and *make* it all consistent! That's where the fun comes in!

"Yes. And I love it!" Steven laughs. "Actually, has anyone *ever* worked out how to reconcile Susan having invented the name 'TARDIS' with the fact that *all* the Time Lords call them TARDISes? I think that's the most intractable continuity problem in *Doctor Who*. We only get a few minutes into *Doctor Who* before it's all completely screwed!"



Despite the idea that the Doctor has become universally 'famous', it strikes me that we perhaps know *less* about him than ever now, because of all these gaps in his life, where he goes off and has so many other adventures that aren't televised. For example, between *The God Complex* and *Closing Time*, he has aged another 200 years. We know virtually nothing about what happened to the Doctor in this period of his life – other than the fact that he meets 'Jim the Fish', and appears in a Laurel and Hardy film. How conscious has it been for Steven to include this idea?

"One of the great joys in writing *Doctor Who*," Steven stresses, "is that there is so much that has gone on for the Doctor – and *is* going on for the Doctor – about which we know nothing at all. Even as the Matt Smith Doctor, he's been around for hundreds of years. He's had loads of adventures, done lots of things, that we literally know nothing about. I love all that. I came to love it because of all the gaps that Big Finish and Virgin and BBC Books had found to slot new adventures in. I thought, 'Goodness, they're right! There could have been a whole other bunch of stories there! And do you remember in the novelisation of *The Face of Evil*, how there's a suggestion that the story is a consequence of where the Doctor got to at night during *Robot*? I *love* all of that."

With some earlier eras, particularly in the William Hartnell years, in which the dialogue suggests that they follow on directly from each other, it's harder to find these sorts of gaps...

"Well, you have to remember that the Doctor isn't necessarily always telling you the truth," Steven points out. "He might slip away. In the moment he comes back to pick you up for dinner, he might have gone and had 20 other adventures and met a whole new companion. He absolutely could do that. And he probably would! How else would you negotiate the fact that your lifespan is so much longer than your best friend's? He might occasionally think, 'I'll park that conversation at that moment for 400 years and see them later, cos I don't want them to die yet. I'm using them up so fast.'"

After the events of *The Time of the Doctor*, Matt Smith is now the longest lived of all the Doctors. He lives for many centuries in that episode...

"Yes, that's explicit in the case of Matt's Doctor," Steven nods. "We don't know what the other Doctors got up to. I always work on the assumption that he's lying about his age, because he can't actually *know*. With John Hurt's Doctor, when he first turns up in *The Night of the Doctor*, he looks to be in his 40s – but the version we meet in *The Day of the Doctor* is apparently in his 70s. So he's been fighting that war for a *very* long while."

DWM's chat with Steven has *also* been going on for a very long while – and the clock is striking Twelve. It's time to wrap things up. For now. By the time you read this interview in early 2014, the *Doctor Who* team will have started shooting a whole new series, with a brand new Doctor in charge of the TARDIS. It's a whole new beginning for *Doctor Who*. New thrills, new monsters, new adventures, and a new Doctor, coming to you this autumn. *Anything* is possible. Isn't that right, Steven?

"It's still the most exciting thing," replies Steven, with a knowing smile. "It *still* is." **DWM**

YOUR VERDICT!
THE FIRST 50 YEARS

After 50 years, 11 Doctors and 800 individual episodes, it's time to ask for your favourites from *Doctor Who*'s complete history so far...

Back in 2009, **DWM** invited readers to take part in *The Mighty 200*, to find the most popular *Doctor Who* story of all. Well, that was *ages* ago, and we've had the whole of the Eleventh Doctor's era since then – so it's time to do it all over again!

Last time round, 1984's *The Caves of Androzani* took the coveted top spot, just ahead of 2007's *Blink*. Meanwhile, 1984's *The Twin Dilemma* was ranked the lowest-placed *Doctor Who* story – but this could all change...

There have been 41 new TV adventures since our last survey, including the Tenth Doctor's finale *The End of Time*, 2010's mind-bending *The Pandorica Opens/The Big Bang*, and the 50th Anniversary Special *The Day of the Doctor*. Could any of these – or an earlier story – snatch the top spot away from *Androzani*?

Here's what you need to do. On the form on the opposite page, give a mark out of 10 for each of the Doctor's 241 TV adventures. Award a 10 to any story you feel is the best of the best, going down to '1' for those that you feel don't make the grade. There are no rules on how many 10s or 1s you can award – it's up to you.

With many of the 1960s stories still missing from the BBC's archive, it's unlikely that you'll have seen every single TV adventure, but don't worry – just give a mark for those you feel able to cast judgement on, leaving the square blank if you feel you can't. With DVDs, soundtrack recordings and novelisations available, we'll leave it up to you to decide whether they're enough for you to form an opinion. Final marks will be expressed as an average score, determined by a proportionate tally, so older stories which may attract fewer voters won't be unfairly discriminated against.

On the ever-controversial subject of 1986's *The Trial of a Time Lord*, we'd like one mark for the entire 14-part serial but feel free to tell us how you rate each of the individual story segments, and we'll print the findings separately. (But if you do, please also provide a figure for the complete story, as that's what we'll use to compile the overall results.)

WIN A STORY FROM EVERY DOCTOR!

As an added incentive to enter, **DWM** has teamed up with BBC Worldwide to offer one randomly chosen voter the prize of a stack of DVDs featuring at least one story from each Doctor. Up for grabs we have: *The Beginning* box set (comprising the first three First Doctor stories), *The Web of Fear* (Second Doctor), *The Dæmons* (Third Doctor), *Revisitations 1* box set featuring *The Talons of Weng-Chiang* (Fourth Doctor), *The Caves of Androzani* (Fifth Doctor) and the TV Movie (Eighth Doctor); *Vengeance on Varos* Special Edition (Sixth Doctor), *Survival* (Seventh Doctor), 2005's *The Complete First Series* (Ninth Doctor), *The Complete Specials* (Tenth Doctor), and the 50th Anniversary Special *Day of the Doctor* (Eleventh Doctor).

HOW TO ENTER...

Send your completed poll form by post to:

"The First 50 Years"
Doctor Who Magazine
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
TN4 8BS

Forms must be received by 1 April 2014, and email votes are acceptable, only if you attach a scan of the form to the email. Send email votes to *dwm@panini.co.uk* with 'The First 50 Years' in the subject line. Photocopies are acceptable However, to be eligible for the prize draw you must send the actual page from this issue of **DWM**. Oh, and it goes without saying, no multiple entries, please! Now, get voting...

THE ULTIMATE DOCTOR WHO SURVEY!

▼ Mark each story with a score out of ten.

☐ 100,000 BC (*aka: An Unearthly Child*)
☐ The Mutants (*aka: The Daleks*)
☐ Inside the Spaceship (*aka: The Edge of Destruction*)
☐ Marco Polo
☐ The Keys of Marinus
☐ The Aztecs
☐ The Sensorites
☐ The Reign of Terror
☐ Planet of Giants
☐ The Dalek Invasion of Earth
☐ The Rescue
☐ The Romans
☐ The Web Planet
☐ The Crusade
☐ The Space Museum
☐ The Chase
☐ The Time Meddler
☐ Galaxy 4
☐ Mission to the Unknown
☐ The Myth Makers
☐ The Daleks' Master Plan
☐ The Massacre of St Bartholomew's Eve
☐ The Ark
☐ The Celestial Toymaker
☐ The Gunfighters
☐ The Savages
☐ The War Machines
☐ The Smugglers
☐ The Tenth Planet
☐ The Power of the Daleks
☐ The Highlanders
☐ The Underwater Menace
☐ The Moonbase
☐ The Macra Terror
☐ The Faceless Ones
☐ The Evil of the Daleks
☐ The Tomb of the Cybermen
☐ The Abominable Snowmen
☐ The Ice Warriors
☐ The Enemy of the World
☐ The Web of Fear
☐ Fury from the Deep
☐ The Wheel in Space
☐ The Dominators
☐ The Mind Robber
☐ The Invasion
☐ The Krotons
☐ The Seeds of Death
☐ The Space Pirates
☐ The War Games

☐ Spearhead from Space
☐ Doctor Who and the Silurians
☐ The Ambassadors of Death
☐ Inferno
☐ Terror of the Autons
☐ The Mind of Evil
☐ The Claws of Axos
☐ Colony in Space
☐ The Dæmons
☐ Day of the Daleks
☐ The Curse of Peladon
☐ The Sea Devils
☐ The Mutants
☐ The Time Monster
☐ The Three Doctors
☐ Carnival of Monsters
☐ Frontier in Space
☐ Planet of the Daleks
☐ The Green Death
☐ The Time Warrior
☐ Invasion of the Dinosaurs
☐ Death to the Daleks
☐ The Monster of Peladon
☐ Planet of the Spiders
☐ Robot
☐ The Ark in Space
☐ The Sontaran Experiment
☐ Genesis of the Daleks
☐ Revenge of the Cybermen
☐ Terror of the Zygons
☐ Planet of Evil
☐ Pyramids of Mars
☐ The Android Invasion
☐ The Brain of Morbius
☐ The Seeds of Doom
☐ The Masque of Mandragora
☐ The Hand of Fear
☐ The Deadly Assassin
☐ The Face of Evil
☐ The Robots of Death
☐ The Talons of Weng-Chiang
☐ Horror of Fang Rock
☐ The Invisible Enemy
☐ Image of the Fendahl
☐ The Sun Makers
☐ Underworld
☐ The Invasion of Time
☐ The Ribos Operation
☐ The Pirate Planet
☐ The Stones of Blood
☐ The Androids of Tara
☐ The Power of Kroll
☐ The Armageddon Factor
☐ Destiny of the Daleks
☐ City of Death

☐ The Creature from the Pit
☐ Nightmare of Eden
☐ The Horns of Nimon
☐ The Leisure Hive
☐ Meglos
☐ Full Circle
☐ State of Decay
☐ Warriors' Gate
☐ The Keeper of Traken
☐ Logopolis
☐ Castrovalva
☐ Four to Doomsday
☐ Kinda
☐ The Visitation
☐ Black Orchid
☐ Earthshock
☐ Time-Flight
☐ Arc of Infinity
☐ Snakedance
☐ Mawdryn Undead
☐ Terminus
☐ Enlightenment
☐ The King's Demons
☐ The Five Doctors
☐ Warriors of the Deep
☐ The Awakening
☐ Frontios
☐ Resurrection of the Daleks
☐ Planet of Fire
☐ The Caves of Androzani
☐ The Twin Dilemma
☐ Attack of the Cybermen
☐ Vengeance on Varos
☐ The Mark of the Rani
☐ The Two Doctors
☐ Timelash
☐ Revelation of the Daleks
☐ The Trial of a Time Lord
  ☐ Parts One to Four (*aka The Mysterious Planet*)
  ☐ Parts Five to Eight (*aka Mindwarp*)
  ☐ Parts Nine to Twelve (*aka Terror of the Vervoids*)
  ☐ Parts Thirteen and Fourteen (*aka The Ultimate Foe*)
☐ Time and the Rani
☐ Paradise Towers
☐ Delta and the Bannermen
☐ Dragonfire
☐ Remembrance of the Daleks
☐ The Happiness Patrol
☐ Silver Nemesis
☐ The Greatest Show in the Galaxy
☐ Battlefield
☐ Ghost Light
☐ The Curse of Fenric
☐ Survival
☐ Doctor Who (ie: the 1996 TV Movie)

☐ Rose
☐ The End of the World
☐ The Unquiet Dead
☐ Aliens of London/World War Three
☐ Dalek
☐ The Long Game
☐ Father's Day
☐ The Empty Child/The Doctor Dances
☐ Boom Town
☐ Bad Wolf/The Parting of the Ways
☐ The Christmas Invasion
☐ New Earth
☐ Tooth and Claw
☐ School Reunion
☐ The Girl in the Fireplace
☐ Rise of the Cybermen/The Age of Steel
☐ The Idiot's Lantern
☐ The Impossible Planet/The Satan Pit
☐ Love & Monsters
☐ Fear Her
☐ Army of Ghosts/Doomsday
☐ The Runaway Bride
☐ Smith and Jones
☐ The Shakespeare Code
☐ Gridlock
☐ Daleks in Manhattan/Evolution of the Daleks
☐ The Lazarus Experiment
☐ 42
☐ Human Nature/The Family of Blood
☐ Blink
☐ Utopia/The Sound of Drums/Last of the Time Lords
☐ Voyage of the Damned
☐ Partners in Crime
☐ The Fires of Pompeii
☐ Planet of the Ood
☐ The Sontaran Stratagem/The Poison Sky
☐ The Doctor's Daughter
☐ The Unicorn and the Wasp
☐ Silence in the Library/Forest of the Dead
☐ Midnight
☐ Turn Left
☐ The Stolen Earth/Journey's End
☐ The Next Doctor
☐ Planet of the Dead
☐ The Waters of Mars
☐ The End of Time
☐ The Eleventh Hour
☐ The Beast Below
☐ Victory of the Daleks
☐ The Time of Angels/Flesh and Stone
☐ The Vampires of Venice
☐ Amy's Choice
☐ The Hungry Earth/Cold Blood
☐ Vincent and the Doctor
☐ The Lodger
☐ The Pandorica Opens/The Big Bang
☐ A Christmas Carol
☐ The Impossible Astronaut/Day of the Moon
☐ The Curse of the Black Spot
☐ The Doctor's Wife
☐ The Rebel Flesh/The Almost People
☐ A Good Man Goes to War
☐ Let's Kill Hitler
☐ Night Terrors
☐ The Girl Who Waited
☐ The God Complex
☐ Closing Time
☐ The Wedding of River Song
☐ The Doctor, the Widow and the Wardrobe
☐ Asylum of the Daleks
☐ Dinosaurs on a Spaceship
☐ A Town Called Mercy
☐ The Power of Three
☐ The Angels Take Manhattan
☐ The Snowmen
☐ The Bells of Saint John
☐ The Rings of Akhaten
☐ Cold War
☐ Hide
☐ Journey to the Centre of the TARDIS
☐ The Crimson Horror
☐ Nightmare in Silver
☐ The Name of the Doctor
☐ The Day of the Doctor
☐ The Time of the Doctor

FAVOURITE DOCTOR

Choose your top three favourites...

1 ______________________
2 ______________________
3 ______________________

FAVOURITE COMPANION

Choose your top three favourites...

1 ______________________
2 ______________________
3 ______________________

SPECIAL CONTRIBUTION AWARD

Choose your top three people from across all 50 years of *Doctor Who*...

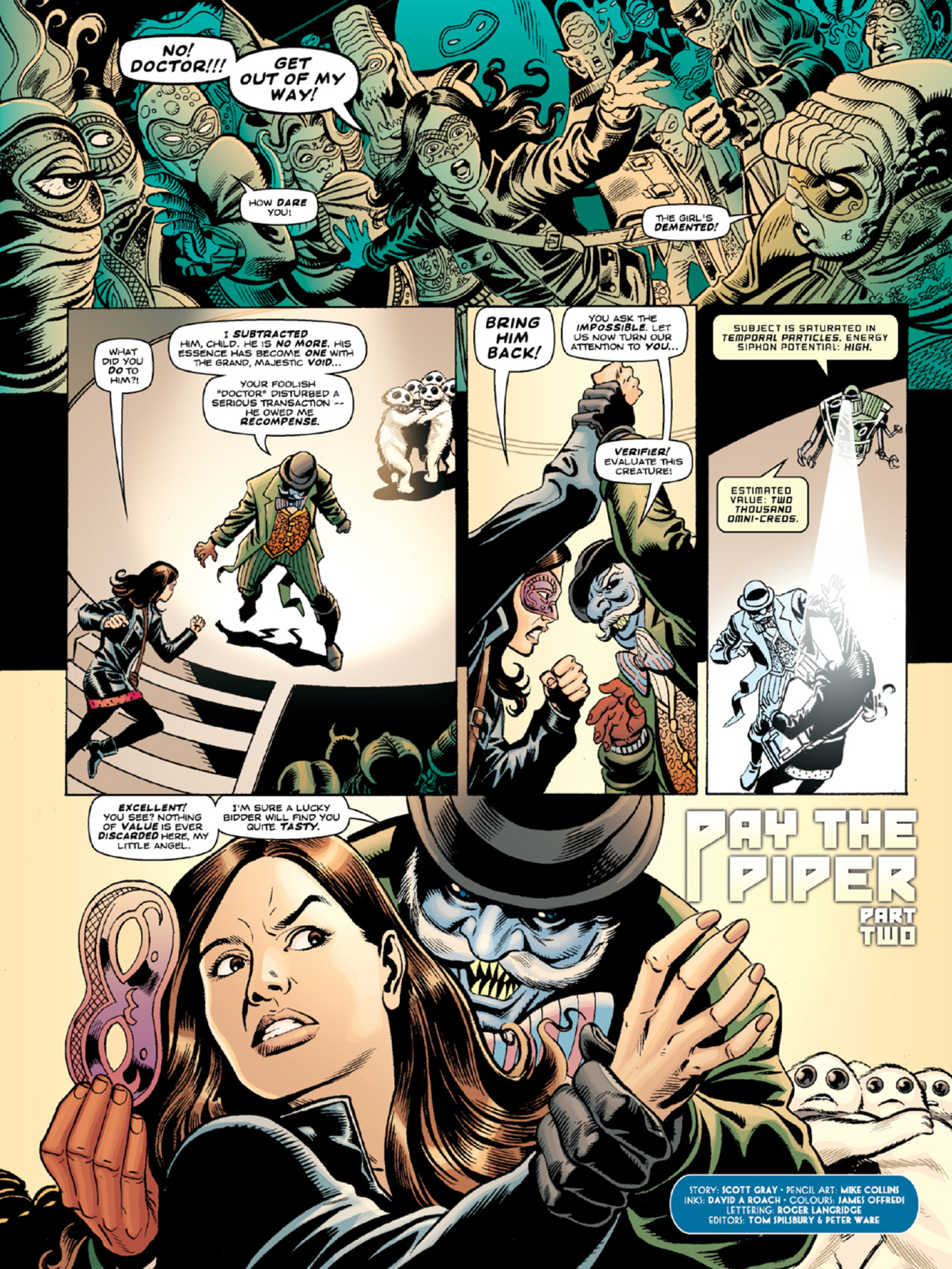
1 ______________________
2 ______________________
3 ______________________

YOUR DETAILS

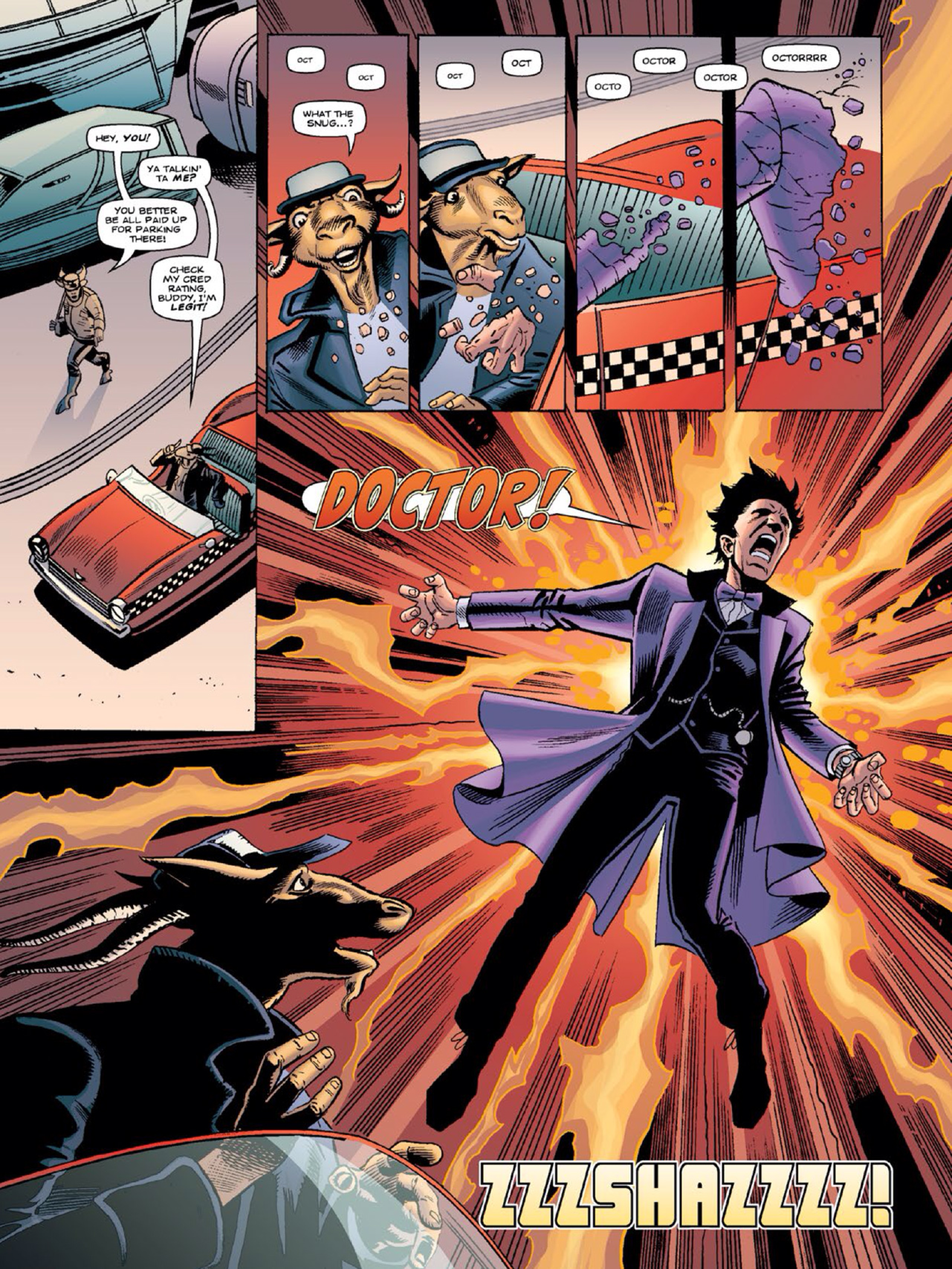
NAME ______________________
ADDRESS ______________________
____
____
____
AGE ______________________
I'VE BEEN A DOCTOR WHO FAN SINCE ______
I'VE BEEN A DWM READER SINCE ______

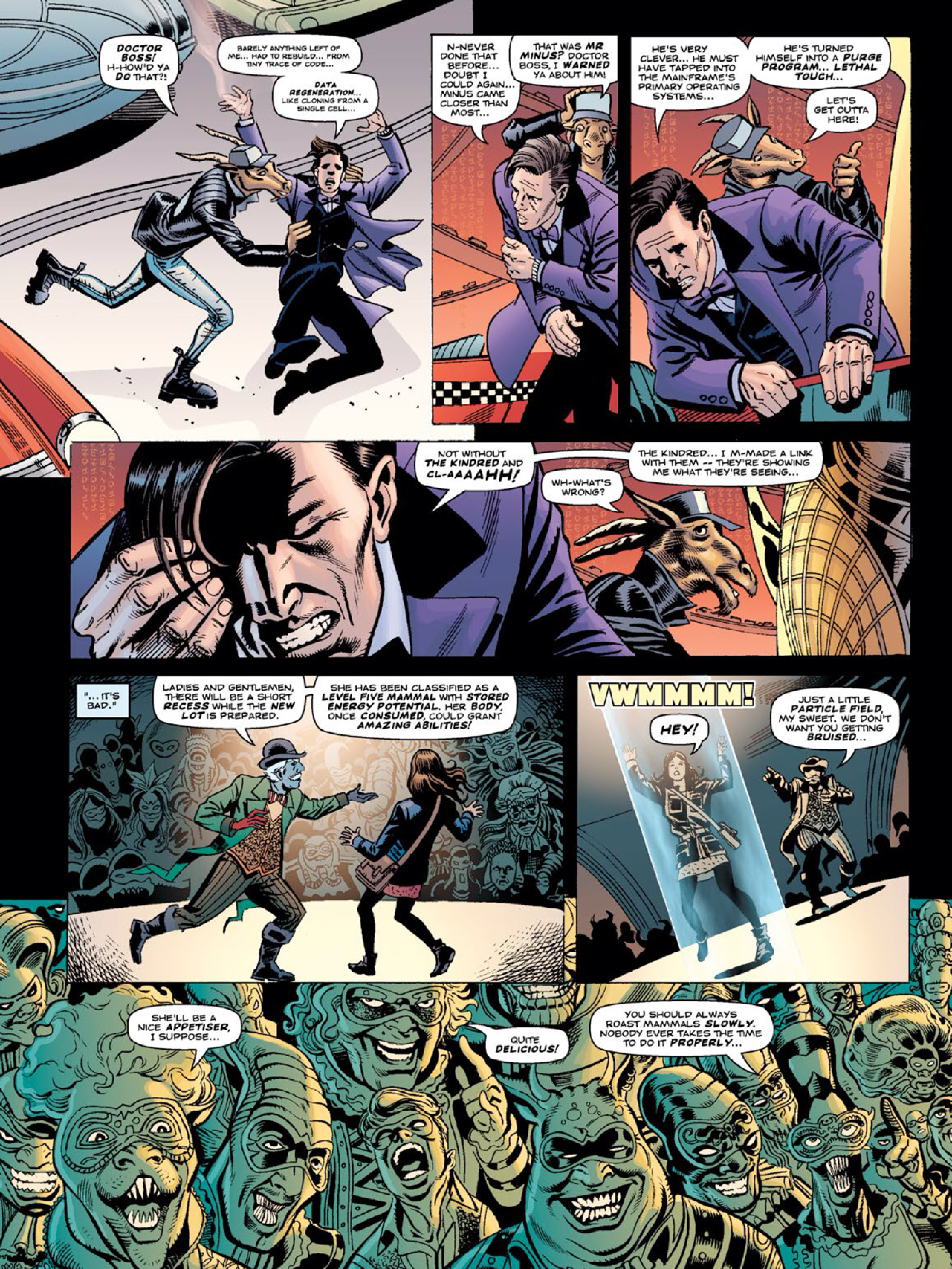
PAY THE PIPER

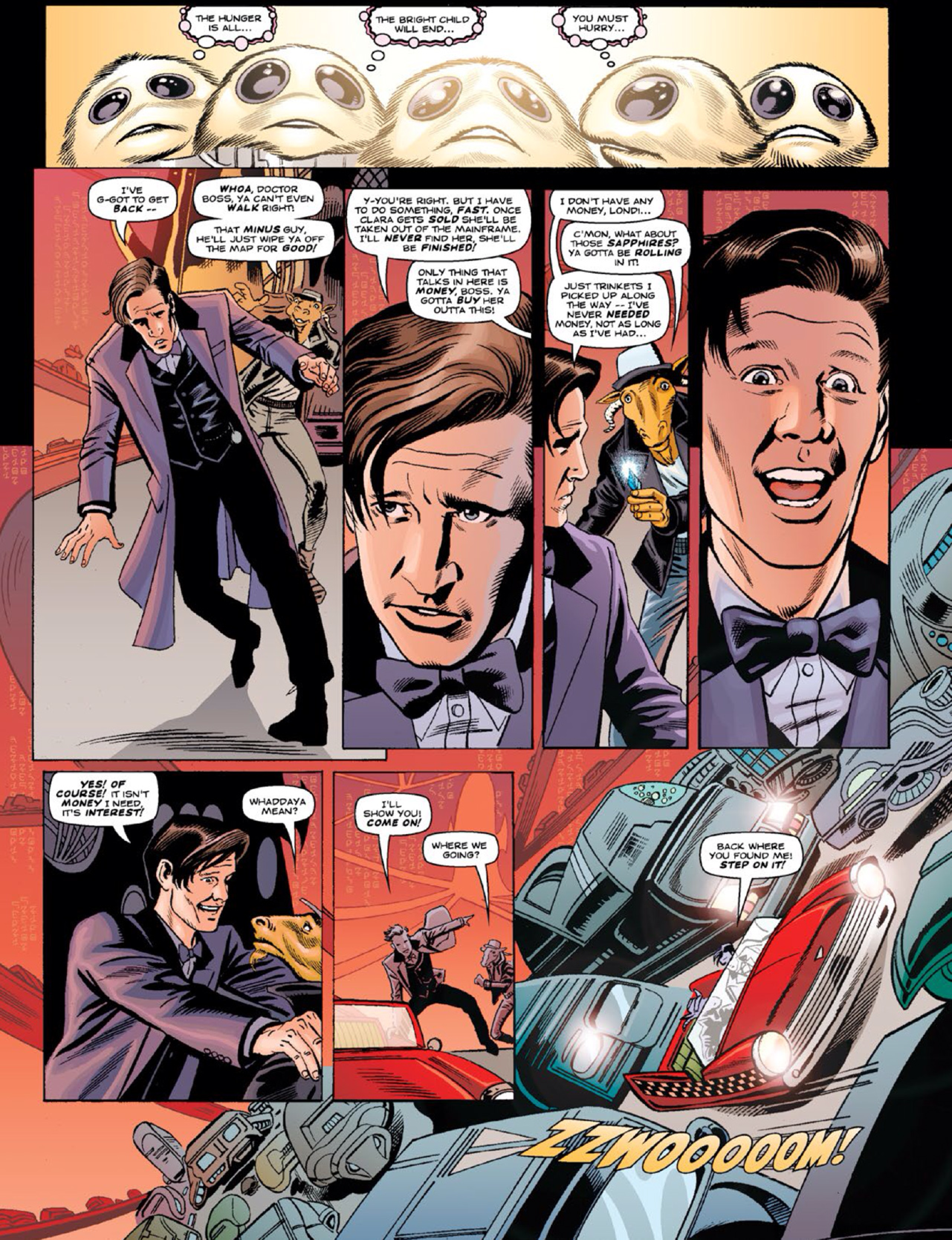
PART TWO

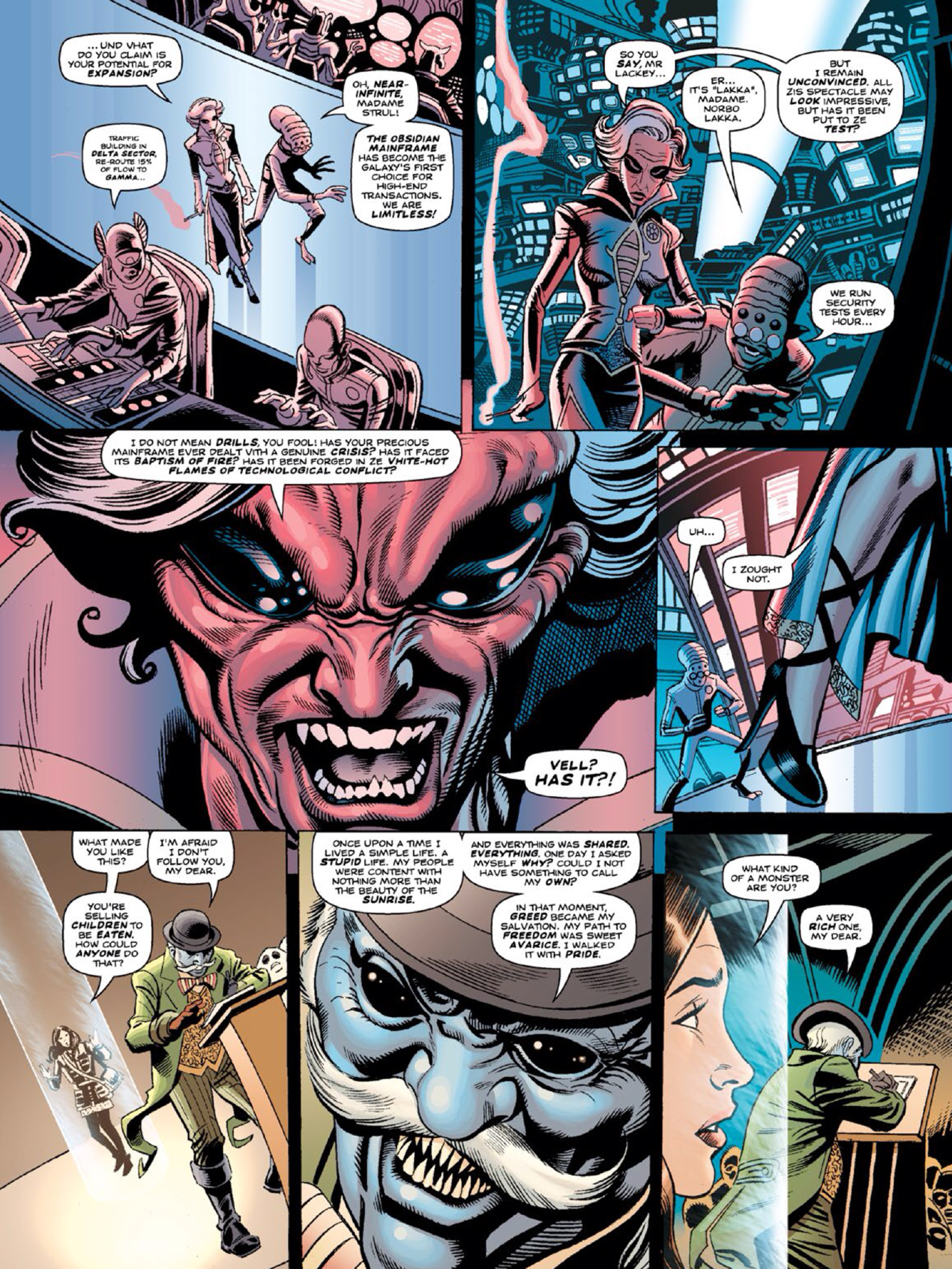

NO! DOCTOR!!!
GET OUT OF MY WAY!
HOW DARE YOU!
THE GIRL'S DEMENTED!
WHAT DID YOU DO TO HIM?!
I SUBTRACTED HIM, CHILD. HE IS NO MORE. HIS ESSENCE HAS BECOME ONE WITH THE GRAND, MAJESTIC VOID...
YOUR FOOLISH "DOCTOR" DISTURBED A SERIOUS TRANSACTION -- HE OWED ME RECOMPENSE.
BRING HIM BACK!
YOU ASK THE IMPOSSIBLE. LET US NOW TURN OUR ATTENTION TO YOU...
VERIFIER! EVALUATE THIS CREATURE!
SUBJECT IS SATURATED IN TEMPORAL PARTICLES. ENERGY SIPHON POTENTIAL: HIGH.
ESTIMATED VALUE: TWO THOUSAND OMNI-CREDS.
EXCELLENT! YOU SEE? NOTHING OF VALUE IS EVER DISCARDED HERE, MY LITTLE ANGEL.
I'M SURE A LUCKY BIDDER WILL FIND YOU QUITE TASTY.

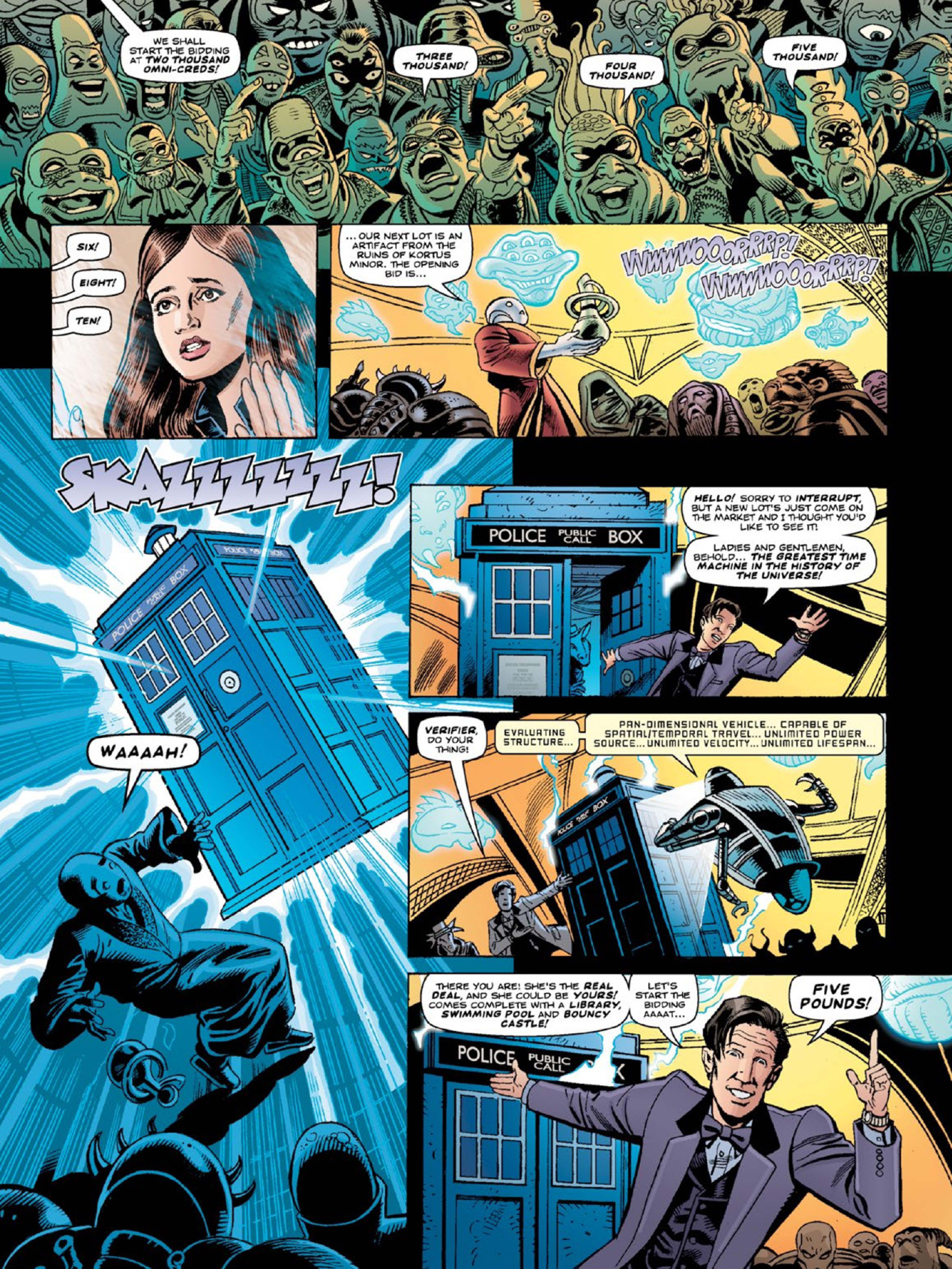
STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH** • COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

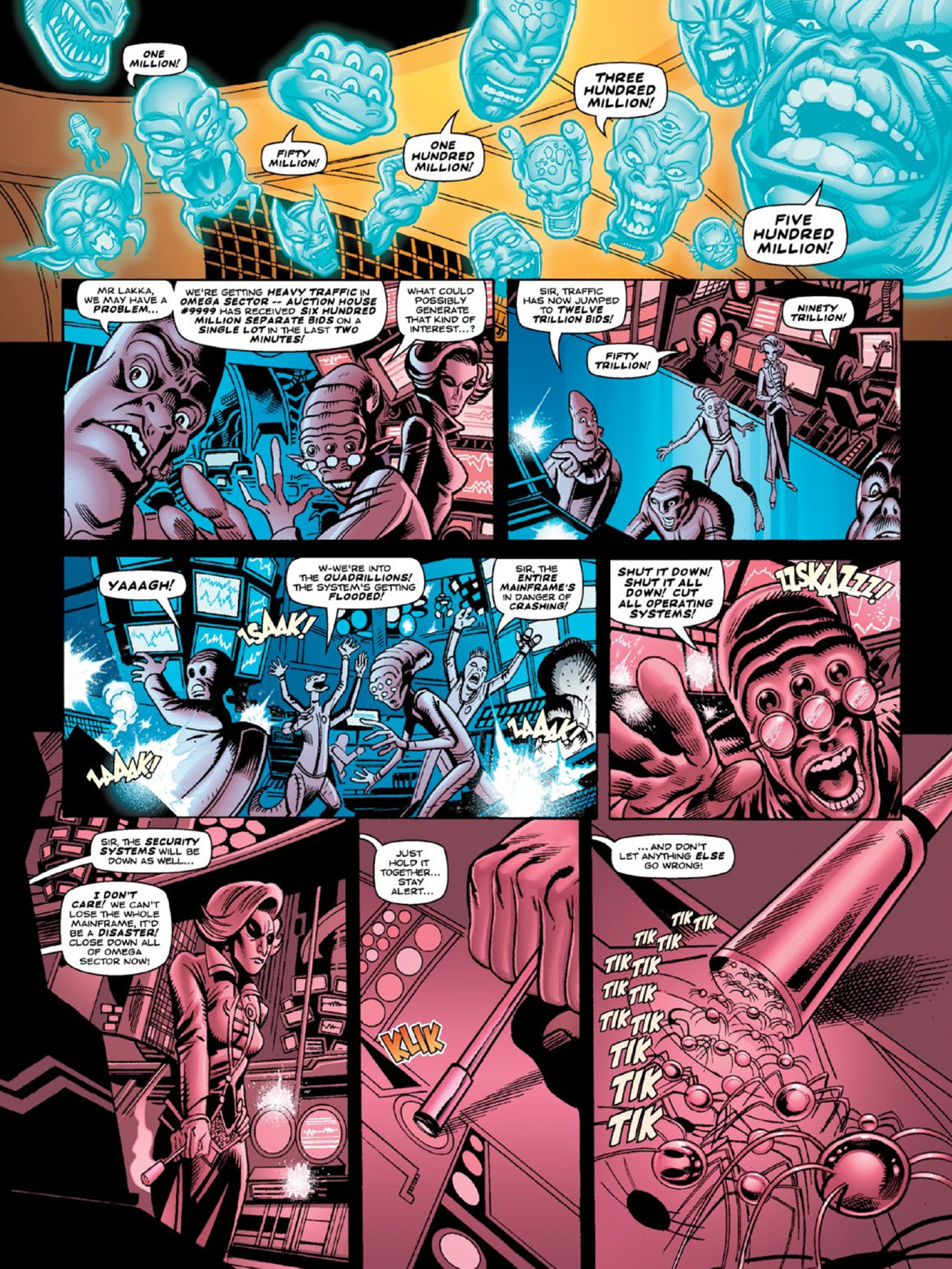

HEY, YOU!
YA TALKIN' TA ME?
YOU BETTER BE ALL PAID UP FOR PARKING THERE!
CHECK MY CRED RATING, BUDDY, I'M LEGIT!
OCT
OCT
WHAT THE SNUG...?
OCT
OCT
OCTOR
OCTO
OCTOR
OCTORRRR
DOCTOR!
ZZZSHAZZZZZ!

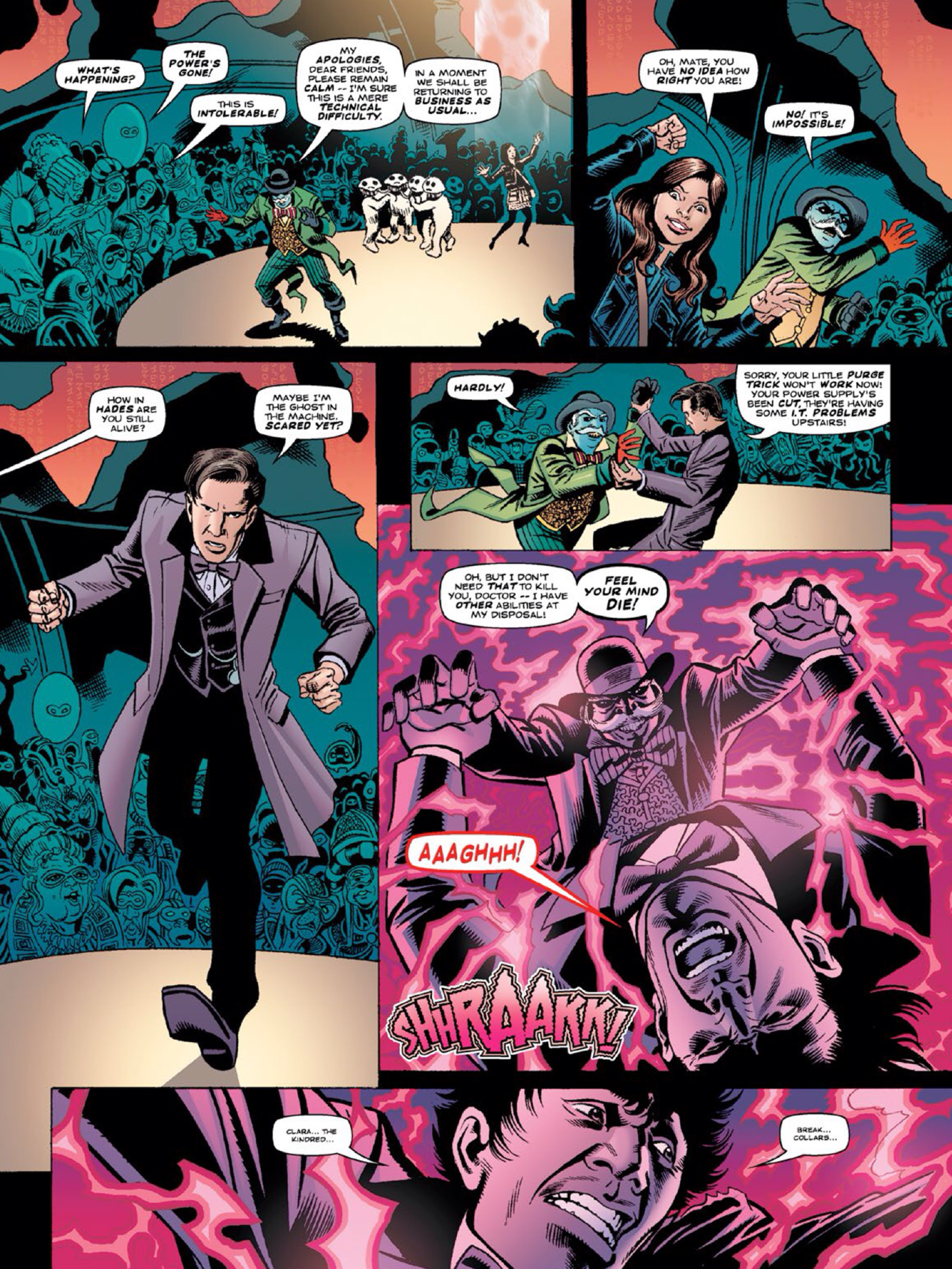

DOCTOR BOSS! H-HOW'D YA DO THAT?!
BARELY ANYTHING LEFT OF ME... HAD TO REBUILD... FROM TINY TRACE OF CODE...
DATA REGENERATION... LIKE CLONING FROM A SINGLE CELL...
N-NEVER DONE THAT BEFORE... DOUBT I COULD AGAIN... MINUS CAME CLOSER THAN MOST...
THAT WAS MR MINUS? DOCTOR BOSS, I WARNED YA ABOUT HIM!
HE'S VERY CLEVER... HE MUST HAVE TAPPED INTO THE MAINFRAME'S PRIMARY OPERATING SYSTEMS...
HE'S TURNED HIMSELF INTO A PURGE PROGRAM... LETHAL TOUCH...
LET'S GET OUTTA HERE!
NOT WITHOUT THE KINDRED AND CL-AAAAHH!
WH-WHAT'S WRONG?
THE KINDRED... I M-MADE A LINK WITH THEM -- THEY'RE SHOWING ME WHAT THEY'RE SEEING...
"... IT'S BAD."
LADIES AND GENTLEMEN, THERE WILL BE A SHORT RECESS WHILE THE NEW LOT IS PREPARED.
SHE HAS BEEN CLASSIFIED AS A LEVEL FIVE MAMMAL WITH STORED ENERGY POTENTIAL. HER BODY, ONCE CONSUMED, COULD GRANT AMAZING ABILITIES!
VWMMMMM!
HEY!
JUST A LITTLE PARTICLE FIELD, MY SWEET. WE DON'T WANT YOU GETTING BRUISED...
SHE'LL BE A NICE APPETISER, I SUPPOSE...
QUITE DELICIOUS!
YOU SHOULD ALWAYS ROAST MAMMALS SLOWLY. NOBODY EVER TAKES THE TIME TO DO IT PROPERLY...

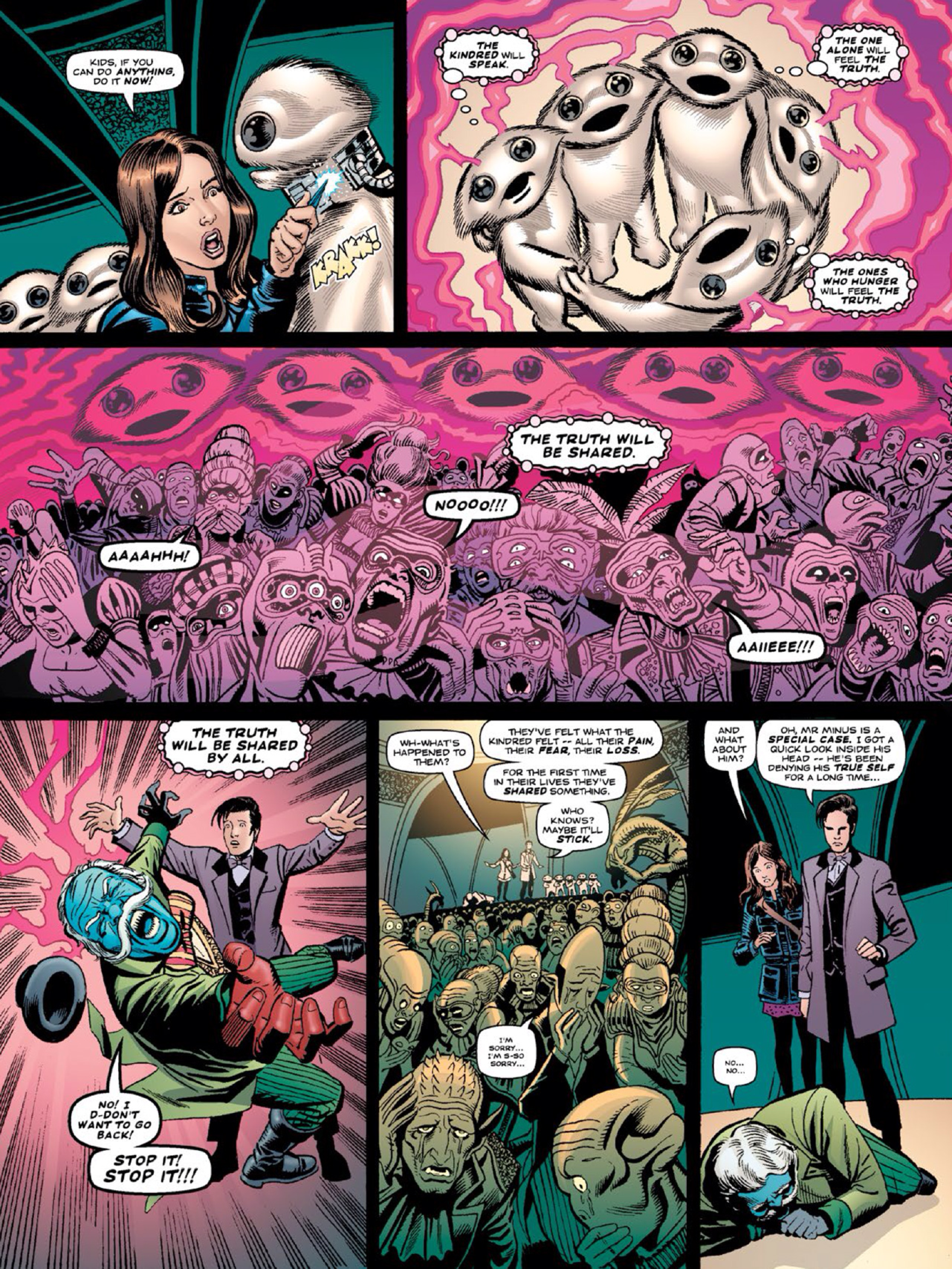

THE HUNGER IS ALL...
THE BRIGHT CHILD WILL END...
YOU MUST HURRY...
I'VE G-GOT TO GET BACK --
WHOA, DOCTOR BOSS, YA CAN'T EVEN WALK RIGHT!
THAT MINUS GUY, HE'LL JUST WIPE YA OFF THE MAP FOR GOOD!
Y-YOU'RE RIGHT. BUT I HAVE TO DO SOMETHING, FAST. ONCE CLARA GETS SOLD SHE'LL BE TAKEN OUT OF THE MAINFRAME. I'LL NEVER FIND HER, SHE'LL BE FINISHED!
ONLY THING THAT TALKS IN HERE IS MONEY, BOSS. YA GOTTA BUY HER OUTTA THIS!
I DON'T HAVE ANY MONEY, LONDI...
C'MON, WHAT ABOUT THOSE SAPPHIRES? YA GOTTA BE ROLLING IN IT!
JUST TRINKETS I PICKED UP ALONG THE WAY -- I'VE NEVER NEEDED MONEY, NOT AS LONG AS I'VE HAD...
YES! OF COURSE! IT ISN'T MONEY I NEED, IT'S INTEREST!
WHADDAYA MEAN?
I'LL SHOW YOU! COME ON!
WHERE WE GOING?
BACK WHERE YOU FOUND ME! STEP ON IT!
ZZWOOOOOM!

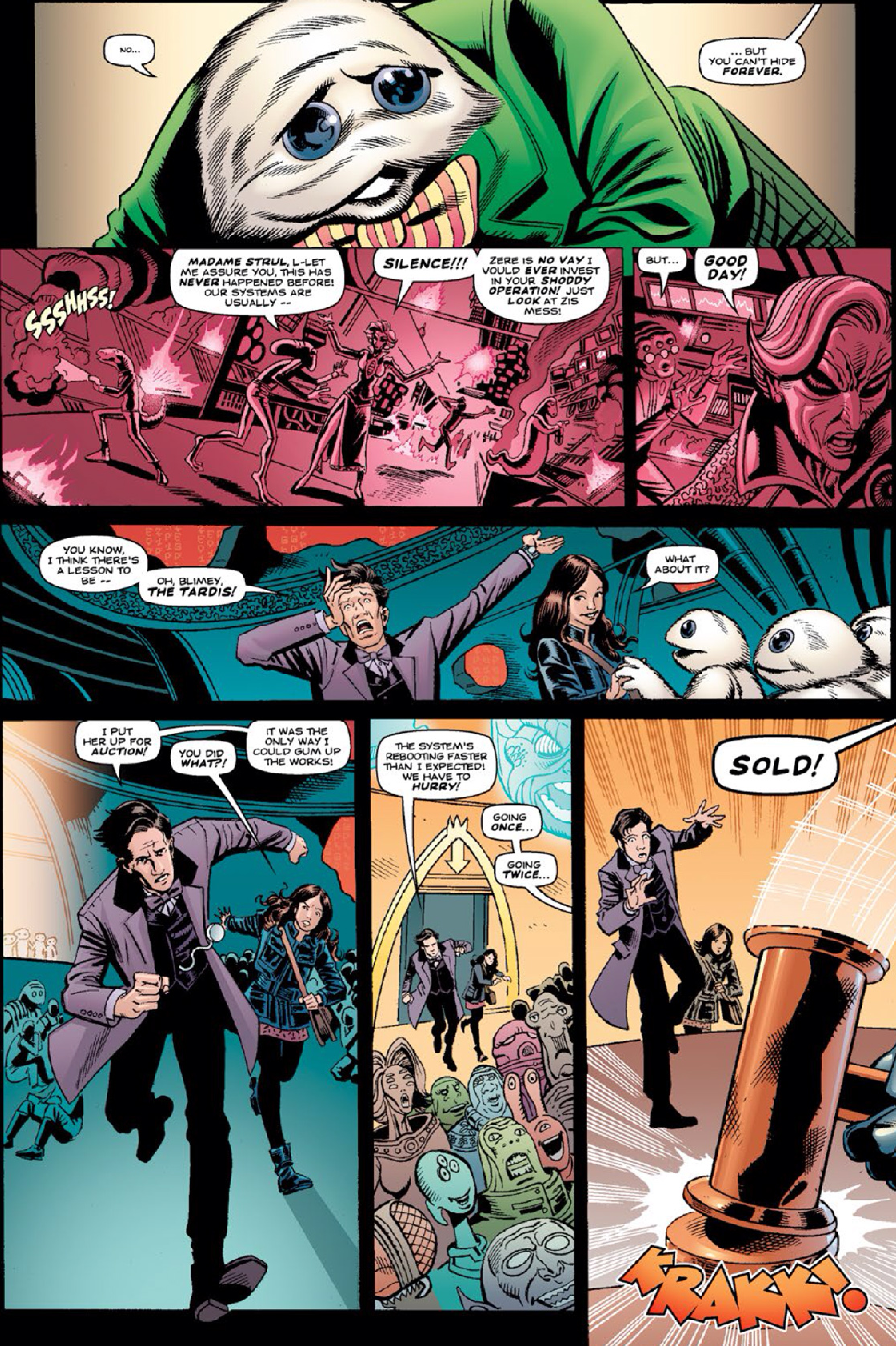

...UND VHAT DO YOU CLAIM IS YOUR POTENTIAL FOR EXPANSION?
OH, NEAR-INFINITE, MADAME STRUL!
TRAFFIC BUILDING IN DELTA SECTOR, RE-ROUTE 15% OF FLOW TO GAMMA...
THE OBSIDIAN MAINFRAME HAS BECOME THE GALAXY'S FIRST CHOICE FOR HIGH-END TRANSACTIONS. WE ARE LIMITLESS!
SO YOU SAY, MR LACKEY...
ER... IT'S "LAKKA", MADAME. NORBO LAKKA.
BUT I REMAIN UNCONVINCED. ALL ZIS SPECTACLE MAY LOOK IMPRESSIVE, BUT HAS IT BEEN PUT TO ZE TEST?
WE RUN SECURITY TESTS EVERY HOUR...
I DO NOT MEAN DRILLS, YOU FOOL! HAS YOUR PRECIOUS MAINFRAME EVER DEALT VITH A GENUINE CRISIS? HAS IT FACED ITS BAPTISM OF FIRE? HAS IT BEEN FORGED IN ZE VHITE-HOT FLAMES OF TECHNOLOGICAL CONFLICT?
VELL? HAS IT?!
UH...
I ZOUGHT NOT.
WHAT MADE YOU LIKE THIS?
I'M AFRAID I DON'T FOLLOW YOU, MY DEAR.
YOU'RE SELLING CHILDREN TO BE EATEN. HOW COULD ANYONE DO THAT?
ONCE UPON A TIME I LIVED A SIMPLE LIFE. A STUPID LIFE. MY PEOPLE WERE CONTENT WITH NOTHING MORE THAN THE BEAUTY OF THE SUNRISE.
AND EVERYTHING WAS SHARED. EVERYTHING. ONE DAY I ASKED MYSELF WHY? COULD I NOT HAVE SOMETHING TO CALL MY OWN?
IN THAT MOMENT, GREED BECAME MY SALVATION. MY PATH TO FREEDOM WAS SWEET AVARICE. I WALKED IT WITH PRIDE.
WHAT KIND OF A MONSTER ARE YOU?
A VERY RICH ONE, MY DEAR.

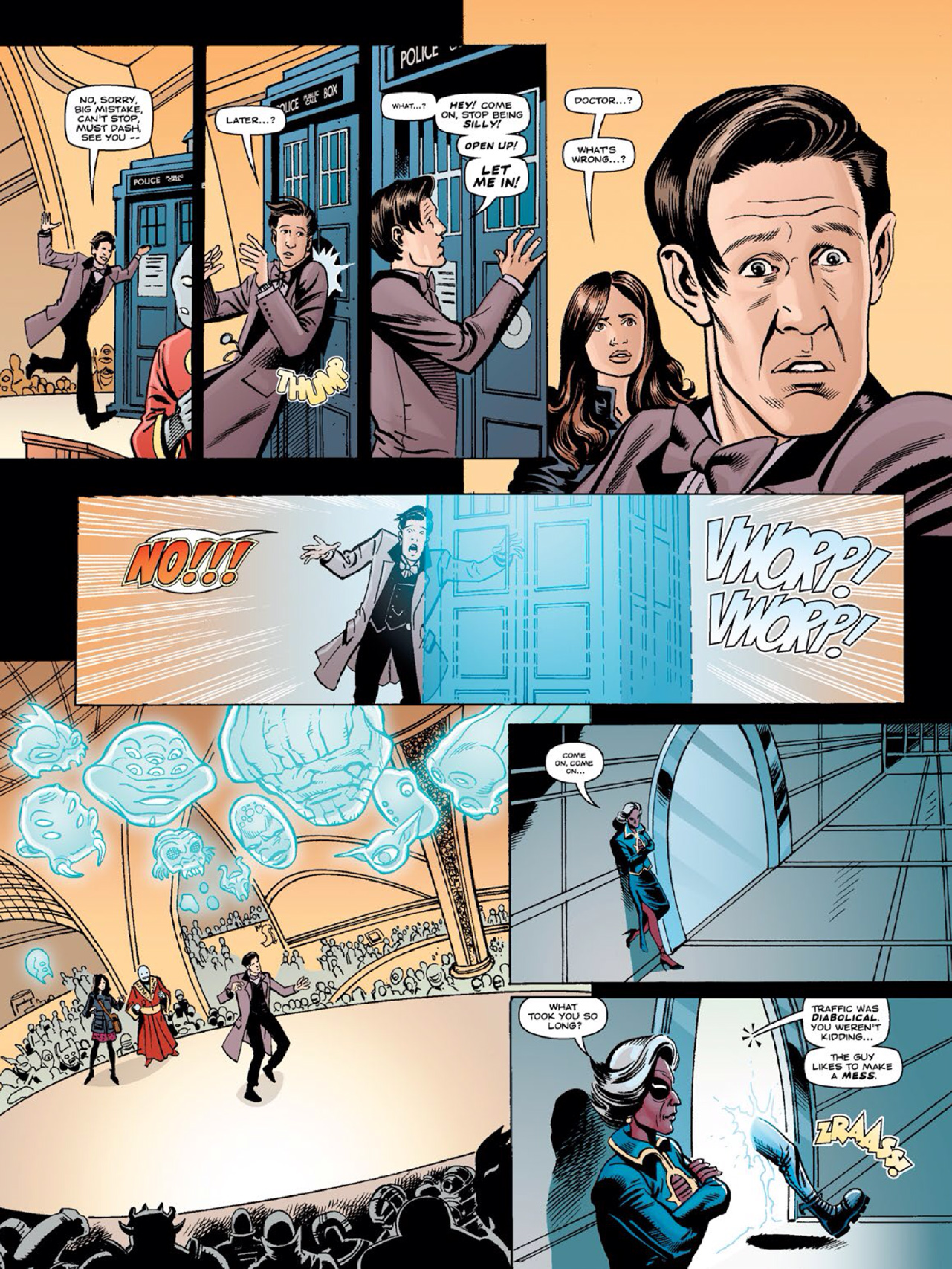

WE SHALL START THE BIDDING AT TWO THOUSAND OMNI-CREDS!
THREE THOUSAND!
FOUR THOUSAND!
FIVE THOUSAND!
SIX!
EIGHT!
TEN!
... OUR NEXT LOT IS AN ARTIFACT FROM THE RUINS OF KORTUS MINOR. THE OPENING BID IS...
VVWWWOOORRRP!
VVWWWOOORRRP!
SKAZZZZZZZZ!
POLICE PUBLIC CALL BOX
WAAAAH!
POLICE PUBLIC CALL BOX
HELLO! SORRY TO INTERRUPT, BUT A NEW LOT'S JUST COME ON THE MARKET AND I THOUGHT YOU'D LIKE TO SEE IT!
LADIES AND GENTLEMEN, BEHOLD... THE GREATEST TIME MACHINE IN THE HISTORY OF THE UNIVERSE!
VERIFIER, DO YOUR THING!
EVALUATING STRUCTURE...
PAN-DIMENSIONAL VEHICLE... CAPABLE OF SPATIAL/TEMPORAL TRAVEL... UNLIMITED POWER SOURCE... UNLIMITED VELOCITY... UNLIMITED LIFESPAN...
THERE YOU ARE! SHE'S THE REAL DEAL, AND SHE COULD BE YOURS! COMES COMPLETE WITH A LIBRARY, SWIMMING POOL AND BOUNCY CASTLE!
LET'S START THE BIDDING AAAAT...
FIVE POUNDS!
POLICE PUBLIC CALL

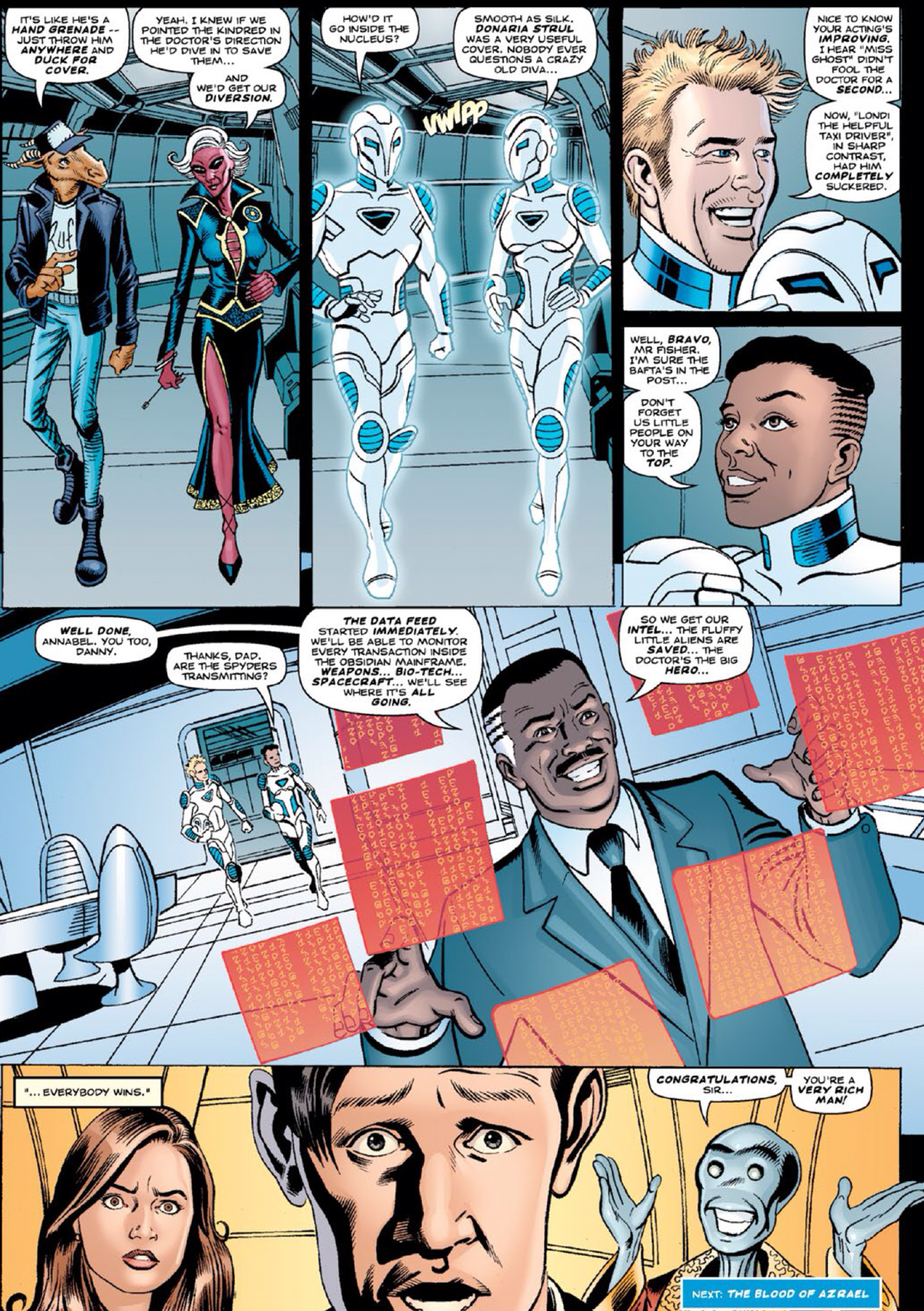

ONE MILLION!
FIFTY MILLION!
ONE HUNDRED MILLION!
THREE HUNDRED MILLION!
FIVE HUNDRED MILLION!
MR LAKKA, WE MAY HAVE A PROBLEM...
WE'RE GETTING HEAVY TRAFFIC IN OMEGA SECTOR -- AUCTION HOUSE #9999 HAS RECEIVED SIX HUNDRED MILLION SEPARATE BIDS ON A SINGLE LOT IN THE LAST TWO MINUTES!
WHAT COULD POSSIBLY GENERATE THAT KIND OF INTEREST...?
SIR, TRAFFIC HAS NOW JUMPED TO TWELVE TRILLION BIDS!
FIFTY TRILLION!
NINETY TRILLION!
YAAAGH!
ZSAAK!
W-WE'RE INTO THE QUADRILLIONS! THE SYSTEM'S GETTING FLOODED!
SIR, THE ENTIRE MAINFRAME'S IN DANGER OF CRASHING!
ZAAAK!
ZAAAK!
SHUT IT DOWN! SHUT IT ALL DOWN! CUT ALL OPERATING SYSTEMS!
ZZSKAZZZZ!
SIR, THE SECURITY SYSTEMS WILL BE DOWN AS WELL...
I DON'T CARE! WE CAN'T LOSE THE WHOLE MAINFRAME, IT'D BE A DISASTER! CLOSE DOWN ALL OF OMEGA SECTOR NOW!
JUST HOLD IT TOGETHER... STAY ALERT...
KLIK
...AND DON'T LET ANYTHING ELSE GO WRONG!
TIK TIK TIK TIK TIK TIK TIK TIK TIK TIK TIK TIK TIK


WHAT'S HAPPENING?
THE POWER'S GONE!
THIS IS INTOLERABLE!
MY APOLOGIES, DEAR FRIENDS, PLEASE REMAIN CALM -- I'M SURE THIS IS A MERE TECHNICAL DIFFICULTY.
IN A MOMENT WE SHALL BE RETURNING TO BUSINESS AS USUAL...
OH, MATE, YOU HAVE NO IDEA HOW RIGHT YOU ARE!
NO! IT'S IMPOSSIBLE!
HOW IN HADES ARE YOU STILL ALIVE?
MAYBE I'M THE GHOST IN THE MACHINE. SCARED YET?
HARDLY!
SORRY, YOUR LITTLE PURGE TRICK WON'T WORK NOW! YOUR POWER SUPPLY'S BEEN CUT, THEY'RE HAVING SOME I.T. PROBLEMS UPSTAIRS!
OH, BUT I DON'T NEED THAT TO KILL YOU, DOCTOR -- I HAVE OTHER ABILITIES AT MY DISPOSAL!
FEEL YOUR MIND DIE!
AAAGHHH!
SHHRAAKK!
CLARA... THE KINDRED...
BREAK... COLLARS...


KIDS, IF YOU CAN DO ANYTHING, DO IT NOW!
KRANK!
THE KINDRED WILL SPEAK.
THE ONE ALONE WILL FEEL THE TRUTH.
THE ONES WHO HUNGER WILL FEEL THE TRUTH.
THE TRUTH WILL BE SHARED.
NOOOO!!!
AAAAHHH!
AAIIEEE!!!
THE TRUTH WILL BE SHARED BY ALL.
NO! I D-DON'T WANT TO GO BACK!
STOP IT! STOP IT!!!
WH-WHAT'S HAPPENED TO THEM?
THEY'VE FELT WHAT THE KINDRED FELT -- ALL THEIR PAIN, THEIR FEAR, THEIR LOSS.
FOR THE FIRST TIME IN THEIR LIVES THEY'VE SHARED SOMETHING.
WHO KNOWS? MAYBE IT'LL STICK.
I'M SORRY... I'M S-SO SORRY...
AND WHAT ABOUT HIM?
OH, MR MINUS IS A SPECIAL CASE. I GOT A QUICK LOOK INSIDE HIS HEAD -- HE'S BEEN DENYING HIS TRUE SELF FOR A LONG TIME...
NO... NO...


NO...
... BUT YOU CAN'T HIDE FOREVER.
SSSHHSS!
MADAME STRUL, L-LET ME ASSURE YOU, THIS HAS NEVER HAPPENED BEFORE! OUR SYSTEMS ARE USUALLY --
SILENCE!!!
ZERE IS NO VAY I VOULD EVER INVEST IN YOUR SHODDY OPERATION! JUST LOOK AT ZIS MESS!
BUT...
GOOD DAY!
YOU KNOW, I THINK THERE'S A LESSON TO BE --
OH, BLIMEY, THE TARDIS!
WHAT ABOUT IT?
I PUT HER UP FOR AUCTION!
YOU DID WHAT?!
IT WAS THE ONLY WAY I COULD GUM UP THE WORKS!
THE SYSTEM'S REBOOTING FASTER THAN WE EXPECTED! WE HAVE TO HURRY!
GOING ONCE...
GOING TWICE...
SOLD!
KRAKK!


NO, SORRY, BIG MISTAKE, CAN'T STOP, MUST DASH, SEE YOU --
POLICE PUBLIC CALL BOX
LATER...?
THUMP
POLICE PUBLIC CALL BOX
WHAT...?
HEY! COME ON, STOP BEING SILLY!
OPEN UP!
LET ME IN!
DOCTOR...?
WHAT'S WRONG...?
NO!!!
VWORP! VWORP!
COME ON, COME ON...
WHAT TOOK YOU SO LONG?
TRAFFIC WAS DIABOLICAL. YOU WEREN'T KIDDING...
THE GUY LIKES TO MAKE A MESS.
ZRAASH!


IT'S LIKE HE'S A **HAND GRENADE** -- JUST THROW HIM **ANYWHERE** AND **DUCK FOR COVER.**
YEAH. I KNEW IF WE POINTED THE KINDRED IN THE DOCTOR'S DIRECTION HE'D DIVE IN TO SAVE THEM...
AND WE'D GET OUR **DIVERSION.**
HOW'D IT GO INSIDE THE NUCLEUS?
SMOOTH AS SILK. **DONARIA STRUL** WAS A VERY USEFUL COVER. NOBODY EVER QUESTIONS A CRAZY OLD DIVA...
VWIPP
NICE TO KNOW YOUR ACTING'S **IMPROVING.** I HEAR "MISS GHOST" DIDN'T FOOL THE DOCTOR FOR A **SECOND...**
NOW, "LONDI THE HELPFUL TAXI DRIVER", IN SHARP CONTRAST, HAD HIM **COMPLETELY** SUCKERED.
WELL, **BRAVO,** MR FISHER. I'M SURE THE BAFTA'S IN THE POST...
DON'T FORGET US LITTLE PEOPLE ON YOUR WAY TO THE **TOP.**
WELL DONE, ANNABEL. YOU TOO, DANNY.
THANKS, DAD. ARE THE SPYDERS TRANSMITTING?
THE DATA FEED STARTED **IMMEDIATELY.** WE'LL BE ABLE TO MONITOR EVERY TRANSACTION INSIDE THE OBSIDIAN MAINFRAME. **WEAPONS... BIO-TECH... SPACECRAFT...** WE'LL SEE WHERE IT'S **ALL GOING.**
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NEXT: **THE BLOOD OF AZRAEL**

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

TV MAGIC!

Doctor Who isn't the only children's show that adults adore. Have you been watching *Wizards vs Aliens*...?

BY **JACQUELINE RAYNER**

I would have started writing this column earlier today, but my laptop was commandeered by certain children so they could play the *Wizards vs Aliens* game on the CBBC website. I didn't mind too much, because *Wizards vs Aliens* is a Very Good Thing.

I haven't actually counted, but I am fairly sure I'm right to say that what to watch on TV causes more arguments between Fan Twin and Non-Fan Twin than any other subject. Their tastes are diametrically opposed (not just in relation to telly but in virtually everything, but that's another story). Fan Twin favours *Doctor Who*, football or game shows where people (often Japanese) end up spectacularly falling into some water. Non-Fan Twin, on the other hand, prefers cartoons (often gross). In vain do I implement rota systems, in vain do I relate horror stories of how when I was a child there were only three channels, children's programmes were only on a couple of times a day, and anyway I had to watch whatever my parents wanted to watch (I don't think they fully believe me, but really, there's no other explanation for why I actually experienced more than one edition of *Seaside Special* over the course of my childhood).

You often hear parents being criticised for using television as a babysitter – as a means to keep their children quiet while they do other things. Ha! I have to do more parental refereeing when the telly's on than at almost any other time. The only exception is *Wizards vs Aliens* (or, by means of repeats and DVDs, *The Sarah Jane Adventures*). The second season of *Wizards vs Aliens* is on at the moment, and it's wonderful. 25 minutes of silence, twice a week! Actually, more than twice a week, because we record it so they can watch it a few more times before the next episode comes on. Oh, and they've wanted to go back and watch the first season (yet) again, which has had even more benefits – we've managed to extract promises that they'll lie down and go to sleep straightaway at bedtime if they're allowed to watch an episode on DVD first! It's brilliant!

Possibly *too* brilliant. Goodness, it reminds me of my relationship with *Doctor Who* in those far off days of childhood. I mean, we're not sure that Fan Twin's reluctance to go to karate class on Tuesdays is because he'll miss the broadcast, but we have a suspicion that it is. On the other hand they write their own stories and invent their own games for *WvsA*, which is something I also did at their age with *Doctor Who* and therefore leads me to hope that in 30 years time they'll be writing a column for *Wizards vs Aliens Magazine* about their family life.

Do I like it too? Goodness, yes. I think it's wonderful, and I'd happily watch it even without the children. But what's even better is I like it as a programme for *them*. I like that it promotes bravery and understanding and co-operation. I like that it doesn't ignore the cool/uncool divide in place in childhood, but that the characters – not in any priggish, preaching way – realise for themselves that that doesn't have to dictate their friendships. I like that it's not just baddies versus goodies, but allows shades of grey. I like that it can appeal equally to boys and girls (and their parents). I like that it makes it okay to be clever, but also okay to *not* be so clever. I like that the characters are allowed to make mistakes. I like that it doesn't make violence the answer. Remind you of any other programme?

Are the children's reasons for liking it similar to mine?

"I like the action and everything like that and the adventure and stuff," says Fan Twin. His favourite character is Benny, the 'geek', "because he likes science and things." Non-Fan Twin's favourite character is Tom, "because he's cool," and he likes the show "because it's really cool and it has aliens and wizards." (He went on to list almost everything that had ever happened on screen, with a special emphasis on funny bits and goo.)

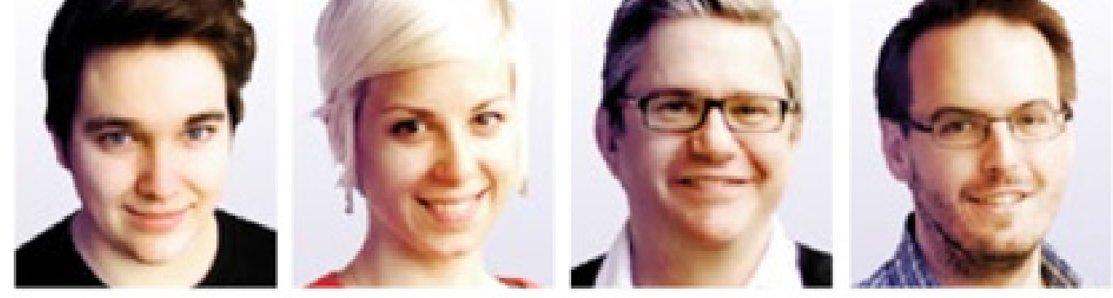
It's not just the funny stuff or the cool stuff (or the goo), though. A recent storyline featuring a baby made a real impression on Non-Fan Twin; in fact he was quite distraught. He's talked about it a lot. That's something else I like about the show. I like that it doesn't always have a happy ending. I like that it doesn't talk down to its viewers and expects of them a certain emotional maturity. I like that it deals with 'issues', but in a way that's neither saccharine nor traumatic and which complements the stories rather than being shoehorned in. And of course, I also like that there's action and adventure and aliens and wizards.

I've just devoted nearly the whole of my column in **Doctor Who Magazine** to a show that isn't *Doctor Who*. But you know what? A show doesn't have to be *Doctor Who* to be *Doctor Who-like*. Not in terms of spaceships or time travel, but in sensibilities, in values. You can tell that the people behind *Wizards vs Aliens* grew up steeped in *Doctor Who*. Because all those qualities listed above? They're *Doctor Who*. In a world of a thousand different 24-hours-a-day channels filled with gross cartoons and Japanese game shows, a programme like *Wizards vs Aliens* stands out perhaps even more than *Doctor Who* did during a childhood of *Seaside Special* and *Nationwide* and *That's Life*. Programmes like this are rare, and should be celebrated wherever they're found, because they can help to shape a child's life. These are the programmes I want my children to be watching. Of course, it helps if they have action and adventure and aliens and wizards. After all – who is the Doctor, but the greatest wizard of them all? **DWM**

> 'A show doesn't have to *be Doctor Who* to be *Doctor Who*-like. You can tell that the people behind *Wizards vs Aliens* grew up steeped in *Doctor Who*...'

ILLUSTRATION: **BEN MORRIS**

THE TIME TEAM


CHRIS EMMA MICHAEL WILL

The mission to watch all 800 *Doctor Who* episodes and, this month, *Torchwood* too!

THIS ISSUE TORCHWOOD – SERIES TWO RESET / DEAD MAN WALKING / A DAY IN THE DEATH

NO WAY TO DIE

The Team take a break from their marathon to check out how Martha's coping without the Doctor… and not everyone will make it out alive!

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

The Time Team has been summoned to **DWM** HQ. Passing the 'Top Secret – Keep Out' sign in the driveway, the gang make their way through and down into the magazine's underground base of operations to deal with some unfinished business…

Emma is a little taken aback to find a stuffed lion guarding the entrance and walls bedecked in posters of One Direction that have been put up by the staff of *Bliss* magazine.

"That's quite appropriate, says Chris. "I hear Niall and Louis are great admirers of *Torchwood*."

Yes, it's time for another visit to the world of the *Doctor Who* spin-off. The sexier, swearier, evil twin of everyone's tea time favourite. The Time Team has recently bid farewell to the Doctor's companion Martha Jones in *Last of the Time Lords*, but there's more Martha to be had, in a trilogy of episodes from *Torchwood*'s second series that was first aired between *Voyage of the Damned* and the start of *Doctor Who*'s 2008 run.

"It's not often you get to see the companions without the Doctor," says Emma, as they settle down in a nearby conference room where the episodes are being played on a large screen suspended from the ceiling.

"That's a little touch of Martha's theme, isn't it?" says Will, as Miss Jones arrives at the Torchwood hub to the delight of Captain Jack Harkness. "I like her being in charge," say Michael as Martha sweeps in and takes over from Torchwood's doctor, Owen Harper. "She's certainly showing Torchwood how to do it. I'd quite like a UNIT show."

Emma isn't quite convinced by Martha's career choice: "I thought she wanted a normal life again?"

"It makes sense," says Chris, who thinks her time with the Doctor has prepared her for the job. "What doesn't make sense is putting a family show character into an adult drama. I wouldn't want younger kids tuning in and seeing their favourite companion get all foul-mouthed."

"If she's UNIT's medical officer," says Michael, "does that mean she's the new Harry Sullivan?"

"She might be *a* doctor…" says Will.

… But not *the* Doctor. Although, he's there in spirit.

"Martha's owed a favour by 'him upstairs'?" queries Will. "Who exactly? The Doctor? God? Russell T Davies?"

"I do wonder why they're not actually saying the Doctor's name," adds Michael.

"Maybe it's about trying to distance itself a little from the parent series," suggests Will.

Emma shakes her head. "Then why bother acknowledging him at all?"

Martha wastes no time in getting to know the rest of the Torchwood team…

"Love her chat with Gwen," laughs Will, as the two women bond over being on a fairly exclusive list of people Jack hasn't slept with.

"Martha slips into the team really well," says Emma. "Actually, she seems more at home in Torchwood HQ than Owen is, if you ask me."

"She's certainly edging into Owen's territory," says Michael.

"It's great to see Martha in her element," says Emma. "She's using her medical skills, and she's got authority in this set up that she didn't have when travelling with the Doctor."

Martha meets Torchwood!

Martha is visiting Torchwood to investigate some mysterious deaths. They soon discover an assassin is on the loose, bumping off the subjects of a clinical trial. The 'miracle cure' that they've taken – a remedy for everything from diabetes to HIV – comes bundled with a deadly alien parasite. Visiting the Pharm, where the trial takes place, Jack and Owen are introduced to the brains behind this scheme, Professor Aaron Copley.

"Neighbours!" sings Michael. "Everybody needs good Neighbours!"

"Alan Dale!" says Will, "Impressive casting. He's been in *Lost*, *The West Wing*, *Ugly Betty*, *24*… but yes… most importantly – he's *Neighbours*' Jim Robinson."

Jack tries to elicit the information they need by flirting with Copley, but despite this (or maybe because of it) the professor remains tight lipped.

"Why hasn't Martha gone with them to meet Jim Robinson?" wonders Michael. "Oh – because she has to go undercover. Convenient."

"Martha probably mastered the art of espionage during The Year That Never Was," says Chris.

"Martha's skills might be useful," says Will, "but this could have been pretty much the same with Gwen in Martha's place."

In preparation for her task, Martha is briefed by Ianto, but she is more interested in talking to him about his 'adventurous' sex life.

"Slightly cringing at all that," says Will.

"I'd have told Martha to mind her own business," huffs Michael.

It's not just the Time Team that is uncomfortable. Torchwood's technical expert, Toshiko Sato, is jealous of the attention being given to the beautiful Miss Jones. As Martha sets out on her mission, Tosh finally plucks up the courage to ask Owen out.

"Tosh is adorable," says Chris.

Having successfully infiltrated the Pharm, Martha learns something she didn't know about her time with the Doctor…

"Nice observation about Martha's timey-wimey blood," says Michael, as she ill-advisedly gets involved in the drug trial. "It kind of reminds me of the *New Adventures* and the TARDIS nanogenes!"

Will's attention is elsewhere. "The computer hacking all seems quite authentic," he says admiringly. "All the IP addresses on screen and so on – cunningly covering up nonsense worthy of *Bugs* [*a 1990s science-fiction series – Ed*]. Actually, this *is* an episode of *Bugs*, isn't it? Brilliant!"

No sooner has he said this, than the episode's very own bugs make an entrance.

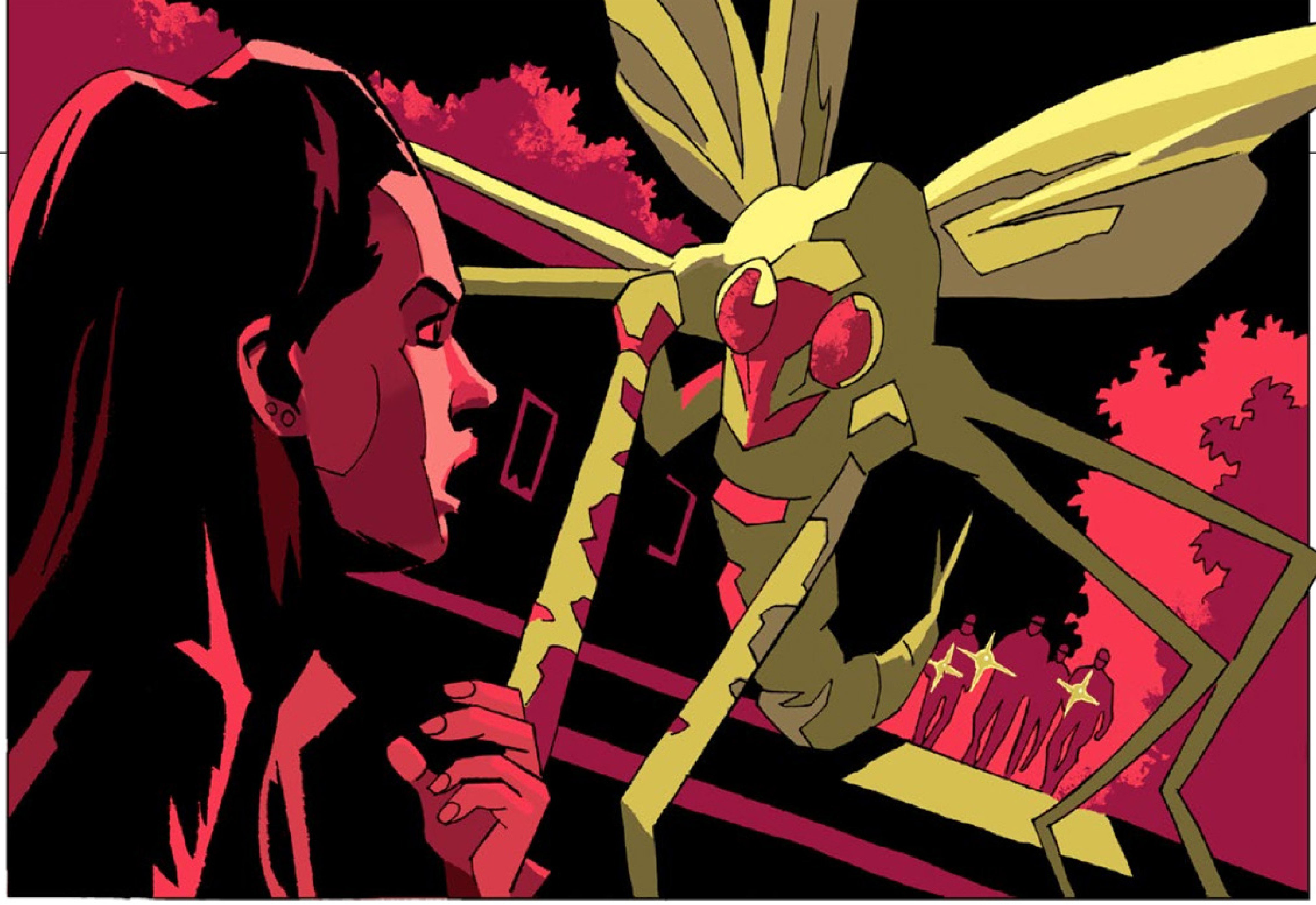
"CGI fly!" whoops Chris.

"It's like *The Green Death*," says Michael somewhat tenuously. "I love *The Green Death*."

"You'd be mad not to, boyo," says Will.

With Martha incubating another Mayfly, it's up to Owen to save her using a temperamental alien gadget that could just as easily kill her.

A DAY IN THE DEATH
DEAD MAN WALKING
RESET



"They wouldn't be allowed to kill off Martha in *Torchwood*! Er… would they…?" – MICHAEL

"I'm not sure I'd let Owen near me!" says Emma. "Nothing to lose, I suppose…"

"I doesn't make sense to threaten Martha's life," says Michael. "They wouldn't be allowed to kill her off in *Torchwood*. Er… would they?"

Don't be so sure. In the course of rescuing Martha, Owen is shot dead.

Will thinks he should have seen it coming: "I guess agreeing to go on a date with Tosh is like an old cop announcing they have one day left to retirement."

With Copley and the Pharm out of action – albeit at a terrible price – the Torchwood team return to the Hub. Chris seems quite upset that Owen is dead.

"Don't worry," says Will, patting his arm. "We'll start a shrine."

After a brief visit to the **DWM** mini-bar (usually reserved for those late nights meeting punishing deadlines), the team press on with the next episode.

"Owen's still dead, then," says Emma who, during their break, expressed her scepticism that this death will be in any way permanent. He's spread out on a slab. Martha is about to perform an autopsy.

"Nasty," says Michael. "I don't suppose you'd see a dead character laid out like that in *Doctor Who*."

Before Owen can be dissected, however, Jack rushes in with a Resurrection Gauntlet that's meant to bring Owen back just long enough for them all to say their goodbyes. Instead, it brings him back permanently, as a walking corpse.

"I like how Owen has become the opposite of Jack in a bizarre way," says Chris. "One is fragile and can easily break, and the other will constantly repair, but both could live forever…"

"Live forever," says Will. "Never die?"

It not all plain sailing for Owen, however. It appears he's brought something sinister back from the afterlife.

"They're lucky that spooky-possessed Owen turned to look at the security camera when he went all inky-eyed," says Emma. "This reminds me of *The Satan Pit* – do you think the Beast got out of his black hole?"

There's clearly only one way to deal with all this. Owen sneaks out of the back door and heads for the pub. But he soon discovers that his newly-dead body is no longer equipped for a sex, drugs and rock 'n' roll lifestyle. Jack soon catches up with him and after getting embroiled in a fight they both end up in a police cell.

"The scene in the cell is pure *Torchwood*," says Michael. "And I'm not being nice."

"Projectile vomiting is always funny," says Will, as Owen regurgitates several pints of Guinness in the manner of the racist old lady off of *Little Britain*.

Once they get back to base, the team set about investigating exactly what's happened to Owen.

Michael frowns. "Isn't it time that Martha called in UNIT and their resources?" he grumbles.

Before she can do anything, however, the Resurrection Gauntlet, takes on a life of its own and starts chasing them about the Hub.

"It's genuinely tense and a little bit creepy," says Chris. "Especially when a familiar character from *Doctor Who* is in danger."

"It's like *The Evil Dead II*!" says Michael.

"More like Thing from *The Addams Family*," says Emma.

Suddenly the hand leaps across the room and grabs Martha's face.

"Reminds *me* of the Auton hand in *Rose*," says Will.

"Oh no!" says Chris, as the Gauntlet ages Martha by decades in a matter of seconds. "Poor Martha."

"We've seen a lot of that in recent times…" says Michael. "All a bit soon after the Doctor was aged up in *Last of the Time Lords*. Let's hope she doesn't get shrunk too!"

"Hmmm," says Will, "I wonder whether this story started being written before Martha was added to it…?"

"It is a tidy way of getting Martha out of the action," says Michael. "I did expect Martha's episodes to actually be *about* her…"

Martha is taken to a nearby hospital, but that suits the entity lurking inside Owen. Turns out it's Death, and according to legend he needs to claim 13 souls in order to take over the world. Thinking fast, Jack hits the fire alarm and the building is evacuated. Before everyone can get out, however, Death claims 12 victims.

"Oh no!" say Will. "A child has been left behind."

"Christ," says Michael. "Why did they take Owen to the hospital in the first place. Shouldn't he have been quarantined in the Hub, like they said at the start of the episode?"

Owen makes up for things however. The boy is demoralised by his ongoing struggle with cancer. Owen delivers an inspirational speech about clinging onto life, and then takes on Death, single handed, in a weird CGI wrestling match. Owen has no life for Death to claim, and it sort of short circuits this ghastly manifestation. Happily, with Death vanquished, Martha snaps back to being young again.

Will shakes his head. "I'm completely lost," he says. "I don't get any of this."

"I'm not sure why Martha was aged," says Emma, "except to take her out of play for a bit."

"Brave choice, trying to personify Death," says Chris. "But I'm not really a fan of this one." ►

After another short break, the gang regroup for the third instalment. The episode opens with a little showreel about Torchwood's late doctor.

"Great," says Michael. "Another episode about Owen."

"It's a powerful start," says Emma. "His death could have been dealt with fairly indelicately. I'm so glad they chose to steer clear of the humour element after that bout of post-mortem flatulence in the last episode."

Will blows a loud raspberry.

"Hopefully there will be a bit more Martha in this episode," says Chris. "Although right now, I'm just distracted by Owen being bloody brilliant. It's such a great performance here. There's a lot of sides to play, Burn Gorman's really going for it."

Michael's not convinced. "They're all acting like Martha has been around for ages," he says. "She can only have been there for four days at the most."

"Doesn't look like she's going to stay..." says Emma.

"She's not stupid," says Michael. "She doesn't want a full-time job in grubby Torchwood."

She's not leaving just yet, though. Owing to various rules and regulations, Owen has been given the boot. He's really not happy. Apparently, being dead is a real downer. Who knew?

The episode is interspersed with scenes of Owen talking to a women who is sat on a rooftop contemplating suicide...

"Wow," says Michael. "Suicide girl's story is a bit over the top, isn't it?"

The woman lost her husband in a car crash hours after they married. Now, a year later, having been unable to move on from her loss, she's decided to end it all.

"So bleak!" sighs Chris. "Someone throw a Judoon in here."

"Fo sho," agrees Will.

"It's extremely morbid," says Emma, "having a dead person talking down a potential suicide..."

"I'm not really feeling it," says Michael. "Where's Martha? Is Owen trying to bore this woman to death by talking to her about people she doesn't know?"

"Oh," says Chris. "I do like the interwoven narrative... Owen kind of narrating the events of the episode to this lady. Not sure what point he's trying to make..."

The mission Owen is describing concerns Henry Parker – a reclusive millionaire and collector of alien artefacts. Torchwood has been detecting some worrying signals from inside his mansion. Unfortunately, it's heavily guarded, and there are heat sensors to detect intruders.

"I'm not sure why Martha was aged – except to take her out of the story for a bit..." – EMMA

"Torchwood can't disable heat sensors?" says Michael. "Good job they have a dead man on the team now. They'd have been stuffed otherwise."

Owen makes his way inside with little trouble, and eventually finds his way to the bedside of an ailing Henry Parker.

"Argh!" cries Chris. "The Great Architect! Run away!"

Parker is played by Richard Briers famous to *Doctor Who* fans for his role in 1987's *Paradise Towers*, and famous to everyone for being a comedy legend. Parker knows all about Torchwood's interest in him, and is disappointed that they didn't send the "Japanese girl" to see him...

"It's funny seeing Mr Parker sleazing over Tosh," says Will. "Fab guest appearance. I loved him and Harriet Jones in *Ever Decreasing Circles*."

Having given the boy with cancer an inspirational speech about clinging onto life, Owen now lectures Parker on the virtues of a dignified death. He's become quite the motivational speaker.

Emma isn't too sure about how things pan out. "After all that talk about Mr Parker wanting to die, I think it would have been braver for Owen to allow him to die, rather than have him panicking about how he can't give him mouth to mouth. If he can't breathe, how can he speak?"

"Picky!" says Will. "Good point, though!"

With Parker beyond help, Owen is able to retrieve the Pulse – the alien device that they had detected. It's seconds away from exploding. Owen says his goodbyes. But then, instead of exploding, it sings to him. See, says Owen to the woman on the roof, life can be good sometimes.

"Well, that was worth waiting for," says Michael grumpily.

"I thought it was a lovely ending," says Will. "Different. A real character-driven episode."

"It's all about self worth," says Emma. "Owen's lost without his work, without being needed. Martha needed that same sense of worth from the Doctor, and she wasn't getting it, so she bravely decided to leave him."

It's clear that Martha's not really needed by Torchwood either, and she bids them farewell.

"It almost feels like she wasn't at all necessary throughout this entire trilogy," says Chris.

"It was nice to see her again," says Michael. "Good that she's happy with her life... but yes, she wasn't needed in these episodes. Her involvement was overshadowed by what was going on with Owen."

Emma has the final word. "I'm not sure why she felt the need to snog Jack when they said goodbye," she says, "but I suppose *Torchwood*'s naughtiness had to leave its mark on her squeaky clean image somehow." **DWM**

KISS, KISS, BANG, BANG!

Overall, the Team think *Torchwood*'s second series improved on its first.

"I think it deals with some serious subjects," says Will.

"You mean the tasty Space Whale!" says Chris. "Does anyone fancy a burger?"

"Having settled on a tone for the series, the second year tries to push the boundaries," says Michael.

"It was great to see the dynamic growing and adapting..." says Emma.

Central to Series Two is a thread about Captain Jack's brother. We find out more about the character's origins, which have only been alluded to in his appearances in *Doctor Who*.

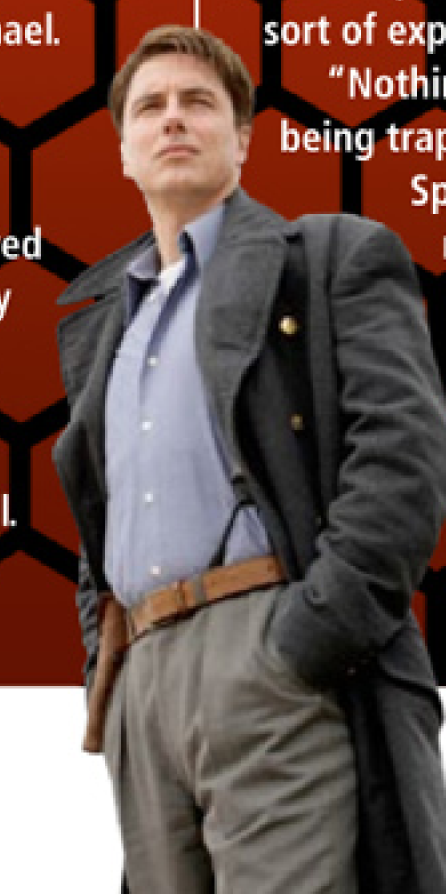
"I'd prefer to be left with unanswered questions," says Emma, "rather than have underwhelming answers."

"Jack's brother was rubbish!" agrees Michael.

The penultimate episode – *Fragments* – was a little more successful. It also delved into the shared history of *Torchwood* and its parent show.

"Some dark back stories there," says Will.

"I thought it was a neat trick explaining Naoko Mori's appearance in *Aliens of London*," says Michael. "She was really jumpy in those episodes. *Fragments* sort of explains why."



"Nothing to do with being trapped with a rattled Space Pig in a murky morgue, then," says Chris.

"Aw," says Will. "I loved that pig."

The series climaxes with *Exit Wounds*, in which series regulars Tosh and Owen are killed off...

"They have to be so much more careful in *Doctor Who*," says Chris, always aware of the kiddies' delicate sensibilities.

"*Torchwood* is a much more visceral and violent show," says Will. "So I think it fits."

"It reminds me of the end of *Blake's 7*," says Michael. "Which is a good thing!"

"Tosh's last conversation with Owen is heartbreaking," says Will. "It was an incredibly memorable, moving moment."

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DWM discovers the work of Shawcraft, the company which made some of the most memorable *Doctor Who* monsters in the 1960s...

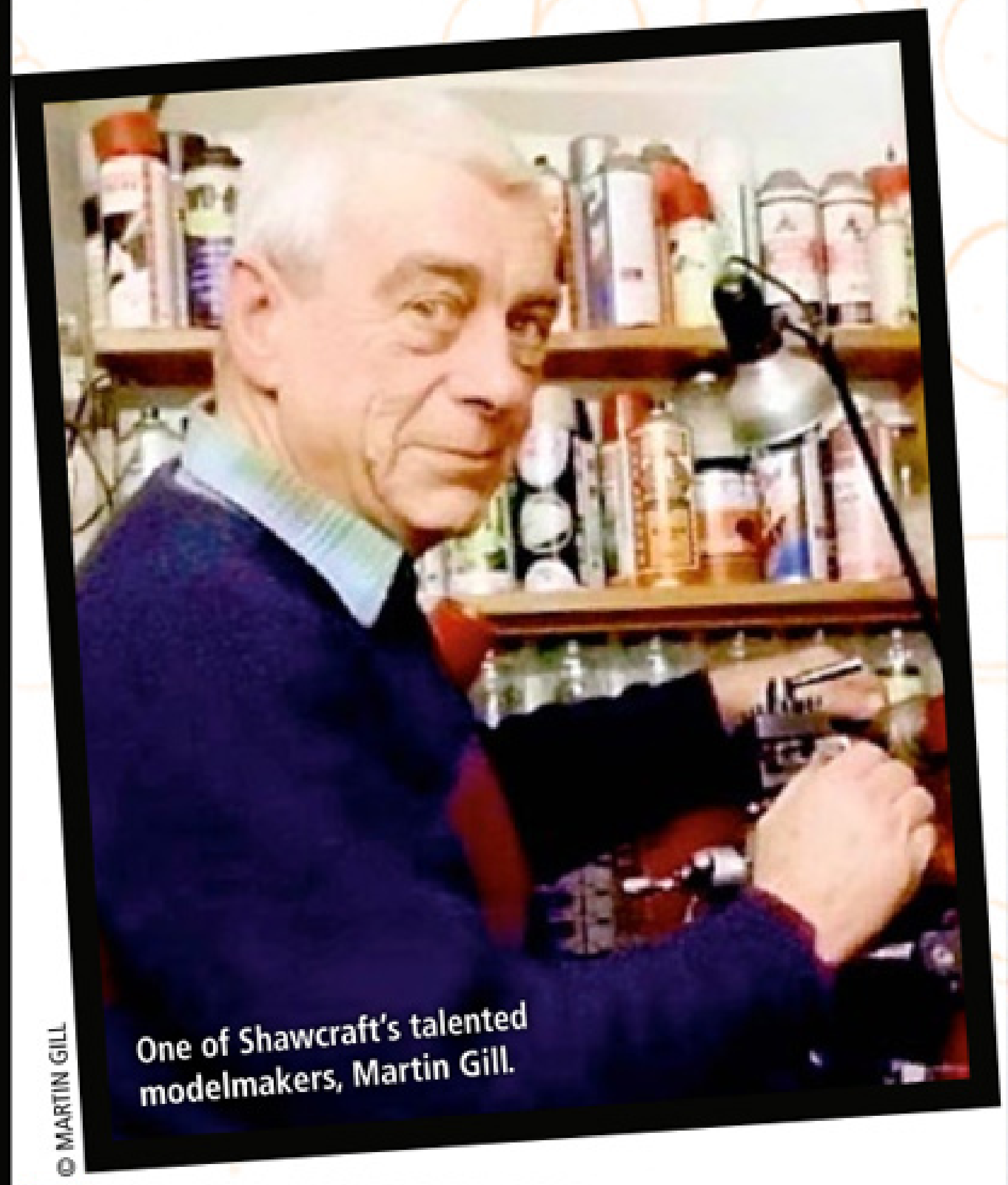
FEATURE BY **SOPHIA GILL**

In the days before CGI, there was only one way to create the monsters, machines and other props in *Doctor Who*, and that was to *build* them. Responsible for many of the most famous – including the Daleks and the Zarbi – was a company called Shawcraft.

Shawcraft Models Ltd began life in a private garage in 1947, by three model makers who had worked together previously, crafting miniature aircraft models for Victor Woodason. Bill Roberts, Stan Wilkins, and Reg Haynes quickly outgrew their small workspace, and moved to several workshops before settling in Uxbridge in 1959 – when Bill Roberts became the sole managing director of the company. Shawcraft's connection to *Doctor Who* began as the very first episode was made, when the BBC outsourced the work to the company, apparently because its own visual effects department didn't have the resources to handle it. Brought in to create props for the show, some of the first Shawcraft models made for *Doctor Who* were the four initial Daleks made for their début in 1963-64.

Martin Gill (now aged 68) began his career in model making when he joined Shawcraft in 1966, aged just 20. He had spotted some of their models in a magazine one afternoon, and was so impressed that he wanted to find out more about the company. "I was looking through my mum's copy of *She* magazine," says Martin, "admiring all the pictures of model ships that had been made for the film *The Battle of the River Plate*. The firm that had made them was based in Uxbridge, which was not far from where we lived back then."

Keen to see if he could turn his hobby into paid work, Martin headed over to the workshop on Rockingham Road to find out if there were any jobs going. "Of course this was how you would find work in those days – you'd knock on their door and ask," he recalls. "There was no such thing as sending a resumé or showing certificates of qualification. If they needed people and liked the look of you, then you'd probably be given work."



One of Shawcraft's talented modelmakers, Martin Gill.

© MARTIN GILL

DR. WHO's HORRORS

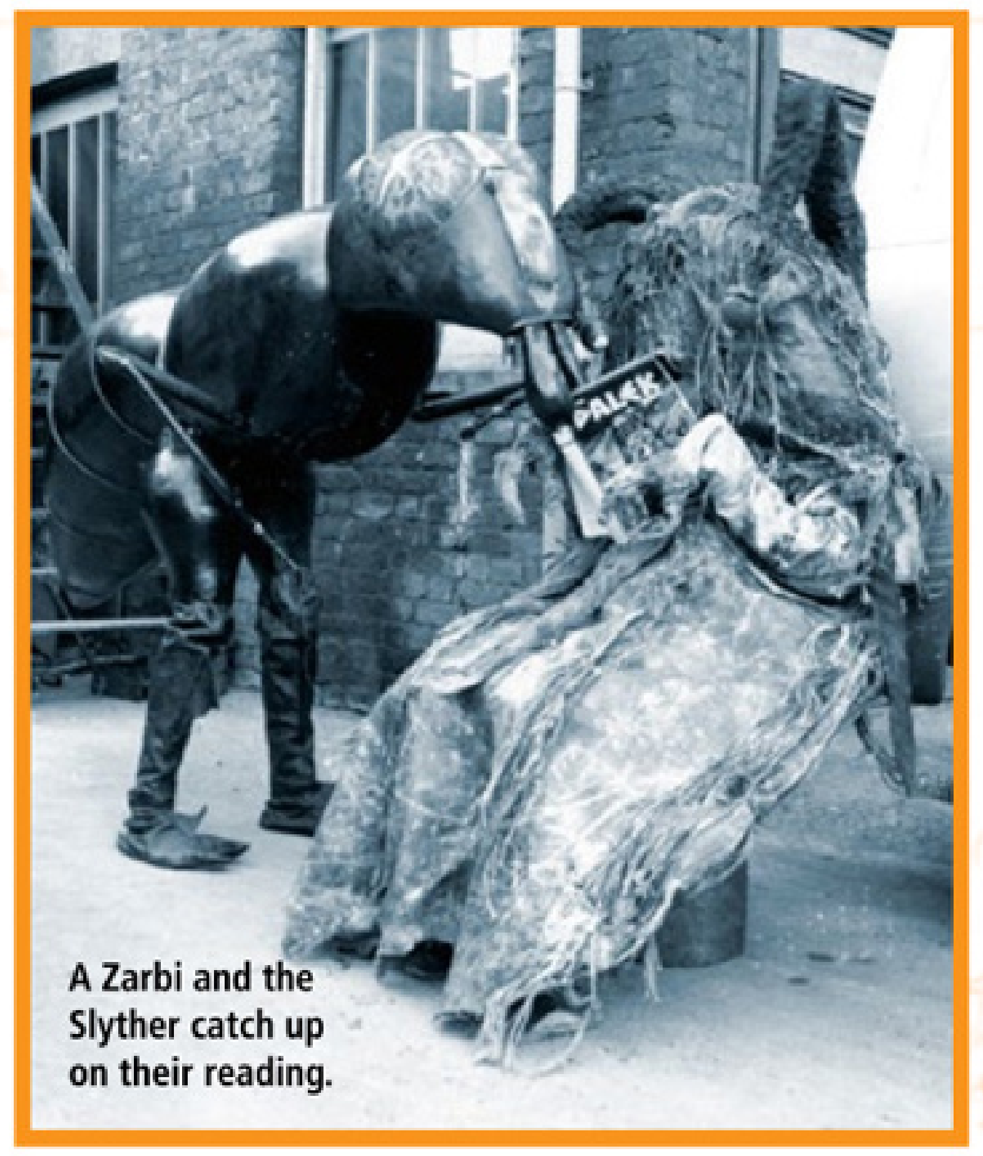
© GRAHAM RYE

A Shawcraft employee (we speculate most likely Vic Bowden) took his name and details and kindly showed Martin around the workshop. "It was a really old building, like a stable building and I remember it was a typical British place – full of lots of bits and bobs. The workshop was small back then, maybe six or seven people maximum."

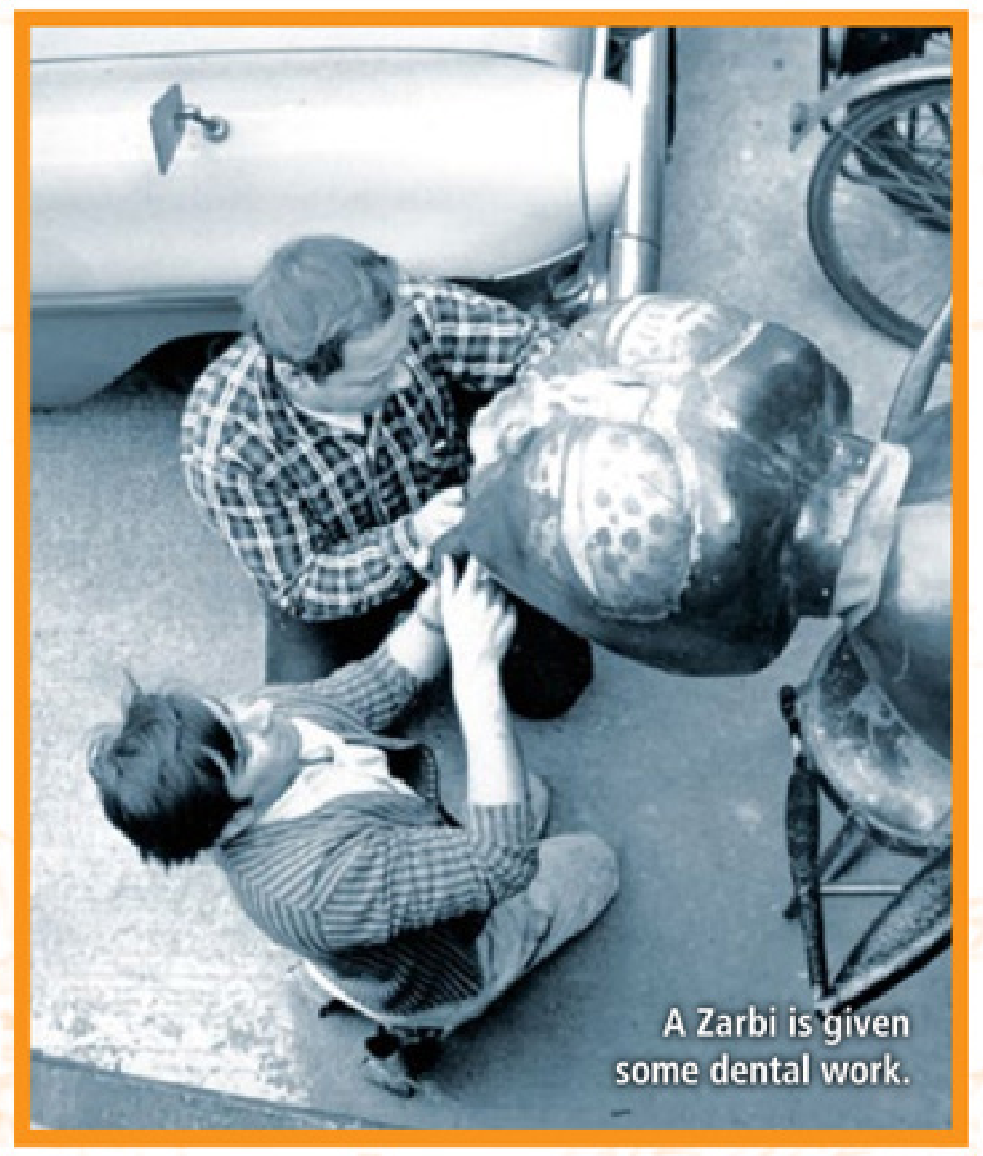
Disappointed to be told they didn't need anyone at that time, Martin continued in his current job, building and repairing wooden riverboats for a company called Andrews Boatyard – which invented the traditional pleasure boat known as the Slipper launch. He worked there for roughly 18 months, but the job didn't pay very well and was far from his home in Northolt, so he applied to join the RAF. "One week before I was due to start bootcamp, a letter came from Shawcraft asking if I would like to start work with them."

In what turned out to be a real pivotal point in his life, Martin chose Shawcraft over the RAF and eagerly took his first step towards a career in model making. "I used to make model aeroplanes and model boats at home in my bedroom," he reveals. "Of course at college we were also making things in the workshop – things that we had to design, we then had to make, like a torch or toilet-roll holder. This was basically how I found out that I was happier in the workshop than I was behind the drawing board. It's why I wanted to find a job where I was making something. Now I was about to start getting paid for doing what I loved."

Martin first started working on *Doctor Who* himself when he was brought in to help make a giant crab-like monster – the Macra – for an early Patrick Troughton serial, *The Macra Terror* (1967). "When we made the crab creature it had to be built downstairs as it was so big!" says Martin. "The upstairs workshop had a narrow staircase and you'd never have got it down again, whereas downstairs there were big gates that opened into the yard. Being down there was no fun for me as it meant working in Bill Roberts' brother-in-law, Berrie's area, and he would have cricket on the radio all summer. Not only was it boring, but it was loud too – so as to overcome the machine noise."



A Zarbi and the Slyther catch up on their reading.



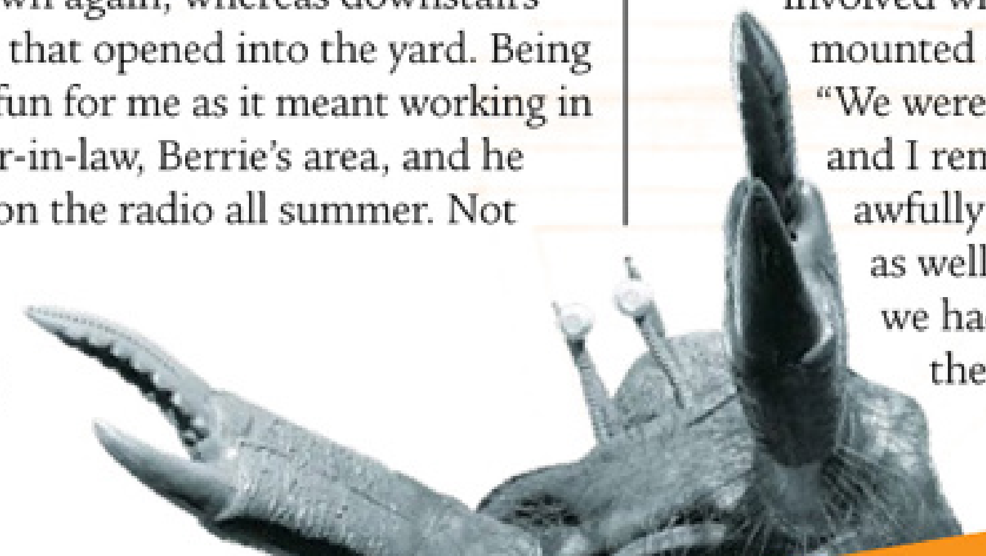
A Zarbi is given some dental work.

> "We were drilling, threading, riveting and screwing. It was very cramped. I got the job because I was the smallest!"

With arms that could be dismounted to make transportation easier, production of the Macra would have been spread all over Shawcraft. "The body of the crab was done in the fibreglass shop, and we had to make the patterns for that. Different departments would be working simultaneously on the different bits, and then at the end it would all come together. The whole thing was probably done over a two-week period."

As the junior at Shawcraft, Martin became involved when the Macra's arms were being mounted and all the connections linked up. "We were doing something inside the hull and I remember it clearly because it was awfully hot in there. The outside was hairy as well, and that was a real pain because we had to drill all these holes over the body. It was like horsehair that had to be threaded through every single hole from inside." Being younger and more agile probably had something to do with why he was given this job. "It was a big rounded body with two people inside so it got very warm. We were drilling, threading, riveting and screwing, and it was really cramped. I think I got the job because I was the smallest."

Martin explains why the later models for *Doctor Who* were built in such a heavy and cumbersome way: "Everything had to be made fairly chunky as stuff got manhandled. Each studio would have a team of people whose job was to load and unload the lorries, and naturally they would throw the stuff back on! Things couldn't be fragile, so naturally they got heavy too. But then, because the models were heavy, when they got thrown you are throwing quite a ►



◄ lot of weight around, and so they landed badly and got damaged. Bits would crack, break, or snap off. It didn't matter if it broke, though. Anything that was needed again meant we could book more hours, so we didn't mind. We probably made more money on repairs and servicing than we did making the model in the first place!"

Whilst building the Macra sounds like it was particularly demanding, operating it also brought about its own challenges. "You had to have two people inside because those arms were really heavy. The big crab pincers on the end were fibreglass, but they were large, so they weighed a lot. Worse still, you've got this long arm, but the pivot is in the body so you've got the opposite of a lever effect. With all the weight in front of you, you've just got this short bit sticking inside the body, which you've got to use to lift the two-metres with. It was a chunky piece of wood, maybe two-inches square for the main arm. It would take all your strength just to operate one arm, and then you had a lever to operate the pincer. So here you are with this two-by-two under your arm, and your other hand operating the claw. Meanwhile, you're looking out of this tiny little hole with hardly any visibility, trying to figure out where the person is that you are trying to attack. It was very awkward."

As the movements of some of the models were fairly limited, it was down to those at Shawcraft to try them out in order to see what each creature was capable of doing, allowing it to be written into the script. Martin recalls testing out the Macra. "Someone would stand in front and then we'd see if we could grab them with this arm. You'd be swinging it around trying to manoeuvre it in such a way that you could actually do anything with it. Basically, the person in front had to almost throw themselves in the way and let themselves be grabbed, because you couldn't control it enough. You'd be shouldering against the body to move the crab, and moving the pincer basically in blindness. It was hard work, hot and stank of fibreglass. It wasn't a joyful job."

DWM is particularly fond of Martin's account of the time he and his colleagues were asked to take the Macra out for a test run. "It must have been Bill Roberts who asked us to do this as we wouldn't have been able to make this decision. They wanted to see the reaction of the kids to this crab monster, so we hauled it over to the park. Being so cumbersome, it was hard to move around. It was wider than the pavement, so we just pushed it down the road. Obviously there wasn't much traffic in those days – well not on that road anyway. The park was around the corner from the workshop on Rockingham Road. It was an open, green park, like a playing field. All the school kids were always over there playing or kicking a football around. We had two people inside the Macra and the rest of us had to push it, so there were maybe five of us. A group of boys aged ten or 11 were out playing when they saw us, and they thought it was absolutely hilarious. They ran over and started beating it up! They weren't apprehensive at all, and just thought it looked like fun. Obviously beating it with sticks meant the crab was starting to get damaged; especially those hairs that we'd spent so long threading. They were getting bent and tatty so we had to make a hasty retreat. We found the whole thing really amusing of course, because here is this great big monster that was supposed to scare them, and instead they are laughing at it. Of course, had this been at night they might have been more frightened, but in broad daylight it was clearly not a real monster and was obviously a man-made thing. It was interesting, but had no scare value whatsoever."

Perhaps this lack of terror is part of the reason why the Macra never came back to Shawcraft? "Once the crab left the workshop, I didn't see it again. It wasn't one of the more successful ones, so it never came back to be repaired and reused."

DALEKS at the

Various *Doctor Who* monsters travel by float at the1965 Southall Carnival. The colour photographs of the event seen on these pages were captured by 13-year-old fan Graham Rye.

© GRAHAM RYE

> "The kids ran over and started beating the Macra up! They thought it looked like fun!"

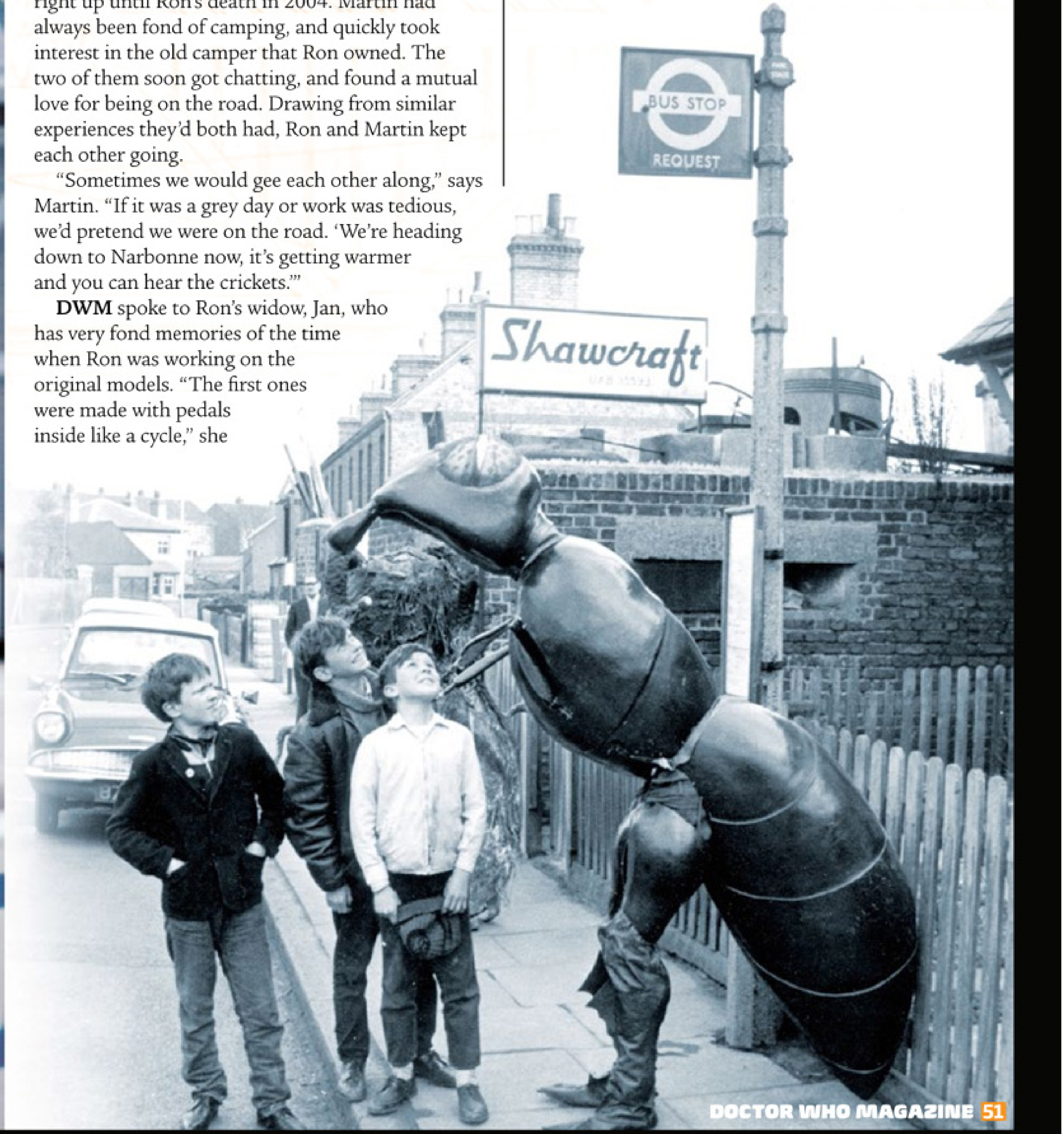
The Macra lurks in the Shawcraft workshop...

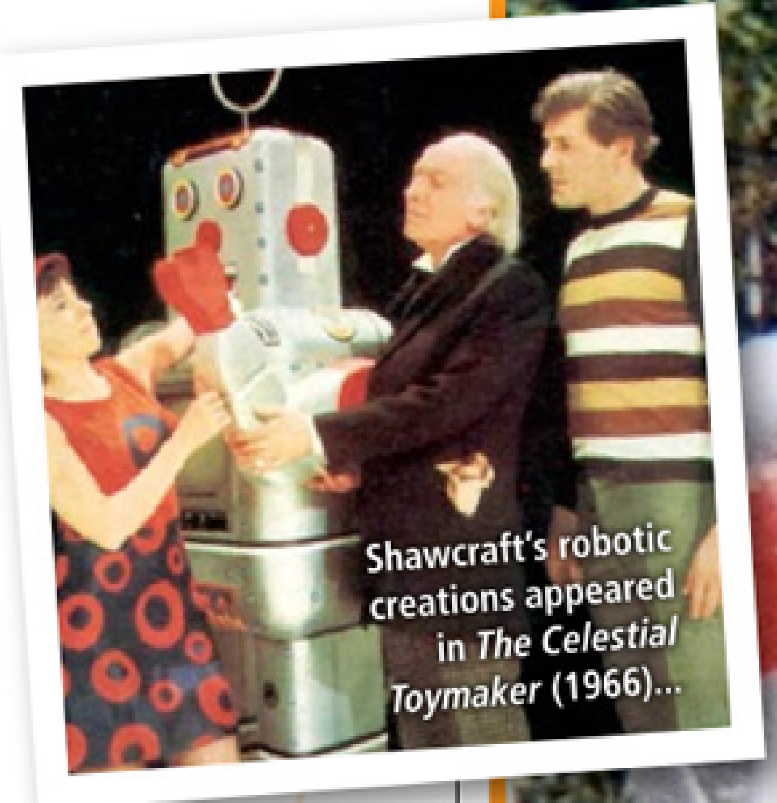
Of course, the same cannot be said for the infamous Daleks, and it was Martin's colleague and close friend, Ron Nicholson, who helped to build and maintain these models from the very beginning of the series. After years working abroad on the classic films *The Guns of Navarone* (1961) and *Zulu* (1964) Ron returned home in the early 1960s and started work at Shawcraft as an experienced model maker, aged 37. One of his first jobs there was working as part of the small team building the original Dalek models. Despite the 17-year age difference, Martin and Ron became very close friends, remaining so right up until Ron's death in 2004. Martin had always been fond of camping, and quickly took interest in the old camper that Ron owned. The two of them soon got chatting, and found a mutual love for being on the road. Drawing from similar experiences they'd both had, Ron and Martin kept each other going.

"Sometimes we would gee each other along," says Martin. "If it was a grey day or work was tedious, we'd pretend we were on the road. 'We're heading down to Narbonne now, it's getting warmer and you can hear the crickets.'"

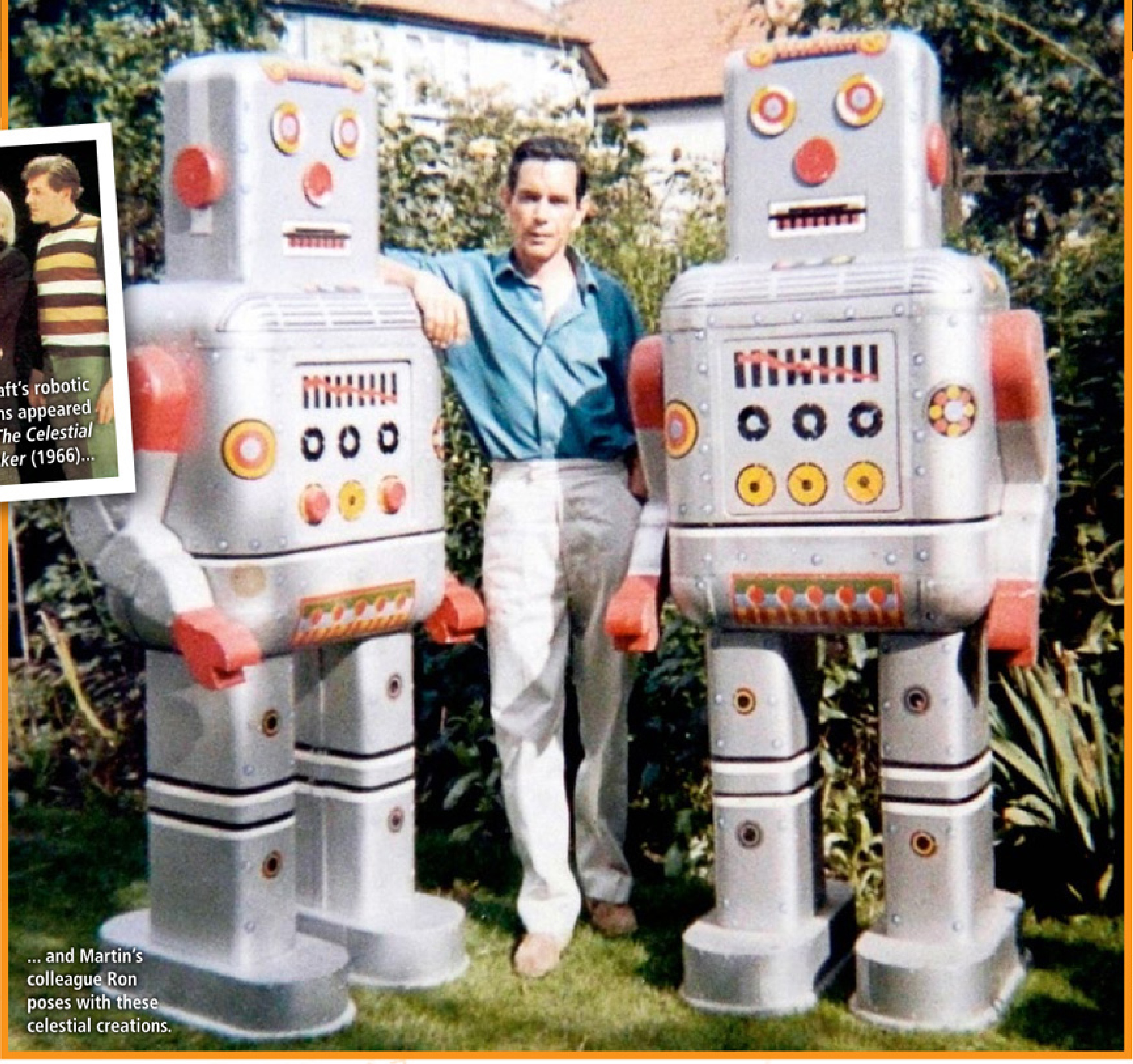
DWM spoke to Ron's widow, Jan, who has very fond memories of the time when Ron was working on the original models. "The first ones were made with pedals inside like a cycle," she says. "But inside they weren't very big, so when they tried it out they realised there wasn't enough space for this idea to work. There was just nowhere for their knees to go! That's why Shawcraft ended up scrapping that design and instead had the guys inside move the Daleks with their feet, by shuffling along the floor. They experimented quite a few times and this seemed to work the best. The actors would have a bar between their knees to steer the Dalek, and of course the whole model was on rollers. If you look back now it was all very amateur."

Speaking about where the designs for the models came from, Martin recalls hearing an interview with Ray Cusick not long before he died. In this Ray speaks of how he met Bill Roberts – the owner of Shawcraft – over lunch, and sketched on a napkin a rough idea of how he wanted the Daleks to look "This is typical of how things were done," Martin explains. "You'd get a rough idea of what they wanted – sometimes literally on the back of a cigarette packet, and then they'd bring that into the workshop and give it to someone like Ron and say 'This is what we want'. Then Ron would go downstairs amongst all the piles of bits and bobs, rummage around a bit and make it accordingly. In those days it was very, very simple. They gave you very rough sketches of it and sometimes it was just verbal, 'we want something that does this.' If it had to perform a certain function, you'd come up with a proposal and they'd come round and look at it and say 'yeah, that's fine', or 'can you alter this a bit. Make it taller, make it fatter' or whatever. It was all done very loosely." ►





Shawcraft's robotic creations appeared in *The Celestial Toymaker* (1966)...



... and Martin's colleague Ron poses with these celestial creations.

© JAN NICHOLSON

> **"We used whatever was lying around the workshop. Sink plungers, or things left over from other jobs..."**

Speculating about how Ron would have made the Daleks, Martin tells **DWM**: "He might have welded up a simple metal framework initially, and probably added bit of Angle Iron. Then he would have panelled it probably with plywood or fibreglass panels as Shawcraft had a fibreglass shop. I know the dome, the top of the Daleks are fibreglass. Those balls; the half-spheres that were stuck on all around them were all fibreglass too. They may have even been something leftover from a previous job. We always used whatever was lying around the workshop. I expect the boarding was probably just plywood on the flat sides and you literally had a sink plunger sticking out the front. The reason that's what it looks like is because that's exactly what it is. There was chicken wire used to disguise the face of the actors who were inside. Those guys were sitting, strapped in, and would scuttle it around with their feet as it was on rollers."

Of course these early models were only meant to last a few episodes before the show moved onto the next thing. "It was very amateur stuff that was simply made and low-budget," says Martin. "Back then *Doctor Who* was just a cheaply produced, Saturday-evening kids show. Being filmed in black-and-white too meant you could get away with a lot compared to today's high-definition. If you saw the original models in their original condition, you really would think 'wow, that's crude'. Filmed in black-and-white, and often in half-light to make it look more mysterious, you could get away with it."

In hindsight we know that the Daleks were needed for a lot longer than those initial seven episodes, but having been built on a low budget meant that Ron was forever repairing them and making adjustments.

"Loading them onto the van, unloading them at the other end, and then loading them back up," says Martin. "All this handling, naturally they got a bit shaky and had to be patched up because they weren't intended to do all this for that long. Part of Ron's job was to make sure they were running smoothly. Sometimes he'd have to modify the Daleks to suit the person inside, and if he could he would modify it there on the set. Often it would be that the actor was uncomfortable or couldn't do what he needed to, so Ron had to be good at improvising. All delay costs money, so any hold up during shooting had to be fixed very quickly, hence why Ron was there. Wherever the Daleks went, Ron went."

Jan remembers going to the studio with Ron every Friday night to watch the show being recorded. "They used to pick up the Daleks first, then come over to our house to pick me up before heading to the studio," she says. "Every Friday was the same. They'd rehearse all day and then record that evening. It would finish quite late at night and I remember it being such a long day for Ron, as he would have been there all day as well. It was bit boring to watch because a lot of it was the same thing over and over." Of course it's easy to forget that producing a show was very different back then and mistakes were much harder to overcome. "One day Ron accidently got in the shot and they didn't half shout at him!" remembers Jan. "Bill Hartnell used to get quite angry, so I kept well back."

Curious about where all the models ended up, **DWM** asks Martin if he remembers where they were kept. "Shawcraft or the BBC must have had storage somewhere, as I don't remember them hanging around the workshop. Naturally they were there if Ron was working on them, but they weren't always there. Initially there were four made, which would have been built straight away. That was before I started work there, but later on they made another two, which were slightly different. I don't remember them sitting around all the time and a lot of stuff was kept in store. Every time they needed the Daleks it was Ron who got them, drove them up to the BBC studio at Shepherd's Bush, unloaded them and kept them running in the studio."

Ron also helped to create the giant ant-like creatures, the Zarbi, for the fifth story of Season Two, *The Web Planet* (1965). "They were quite tricky as well," recalls Jan. "The Zarbi were made of fibreglass and the guys wearing the outfit had to stick all these bits onto their bodies. I remember one guy was a little bit tubby so they had a hard job making everything fit. They couldn't sit down when they were inside those, and had to drink through a straw if they were thirsty."

"When you are a model maker you are always working on something," adds Martin. "It didn't stop the minute you left the workshop. Ron would get home and continue building things from the shed at the bottom of his garden, just like I do now."

A photograph that Jan kindly leant **DWM** was taken in the garden of her mum's home – where she and Ron lived until they saved up some money in the early 1970s to buy their own place. Then they moved into a house just across the road, and Ron took on a new project to build an extension. He moved the kitchen into the new space, and turned the old one into his very own indoor workshop. The picture above shows Ron standing alongside two model robots used in the 1966 story *The Celestial Toymaker*. "It's amazing when you see the size of the things that came out of that small shed," explains Martin. "It was quite narrow and wasn't particularly large, but Ron's workshops were always jam-packed. With his workbench, tools and all manner of bits and bobs, he certainly made the most of the space he had."

It's amazing to think that these models we all know and love, at the time had very little emotional significance to those working on them. **DWM** asks Martin what he thought about the Daleks – a now iconic symbol of the series. "We didn't think much of them, to be honest. It was just another job to us, and we were getting jobs like this all the time. The Daleks were pretty crude and thrown together as they were never meant to last. It just so happens that the show went on for a lot, lot longer than anyone thought." Martin also admits that he never even watched the show: "Even though I started working at Shawcraft when *Doctor Who* was already popular, it was not something I would watch. At the time it was really just for younger kids, so I was never a big fan. We had no idea what it would become, and that it would be popular with adults."

Ron however, used to watch the show 'to make sure everything was all right.' "He enjoyed his work," says Jan, "and always brought props home so he could keep working on them. But he was very critical of the models he made and so we had to watch every show."

Not surprisingly, Shawcraft didn't just make the bigger models for *Doctor Who*; the company was also responsible for many of the smaller props. "All sorts of little jobs came and went," says Martin. "We were making guns, special weapons, and various small props, but these were just sideline jobs. I probably made some more things for the show without even realising it. We might get a quick job in and be told 'make this by lunch'. All we'd do is get one type of material and stick it onto another material, then spray it silver and say 'that will do'. That's how it was done. It was quite rush, rush. There wasn't a long lead-time on it. For example we'd get a sketch on Monday morning and it'd have to be done by Wednesday to be filmed on Friday. Afterwards props were just thrown away or destroyed. The Unions insisted that props or sets couldn't be re-used. They had quite a hold on the whole industry, but it kept everyone working. Of course, there also wasn't room to keep everything."

With fond memories of everyone he worked with at Shawcraft, Martin naturally enjoyed his first model making job and is grateful for being given that chance. "I only worked there for about two years but it was a great start in the industry and I met some great people. Berrie was an old spitfire pilot during the war and I used to love hearing stories of how he flew planes in Italy. The workshop manager, Vic Bowden, was a very patient guy and very clever. Anything that came in and you'd think 'how on earth am I going to make that?' he would have an idea. Vic was very trusting in me. After all, I was just a young guy who walked in off the street who said he made models, and he gave me real jobs to do. Okay, they were small at first, but when he saw I was capable, he would trust me with more. I made the radiator and AA and RAC badges for the *Chitty Chitty Bang Bang* model used in the flying sequences, *Dad's Army* props for the first programme, a model Sputnik for the Smithsonian Institute, and so it went on – paid to do my hobby."

Over time however, Martin found that it became a very small world and wanted to get out and do more. "I got this idea to build a boat and go to Spain," he says, "and that just seemed like a much more attractive idea at the time, so that's what I did. I was young and had no responsibilities and at Shawcraft Ron was the only one who was really on my wavelength. In those days the age gap was really exaggerated. So I saved a bit of money, bought a hull and kitted it out – basically built a speedboat – and then went off across Europe." Martin returned to model making and later went on to do freelance work for Clearwater, where he made the original Thomas, Gordon and Henry models for the children's television series *Thomas the Tank Engine and Friends* (1984).

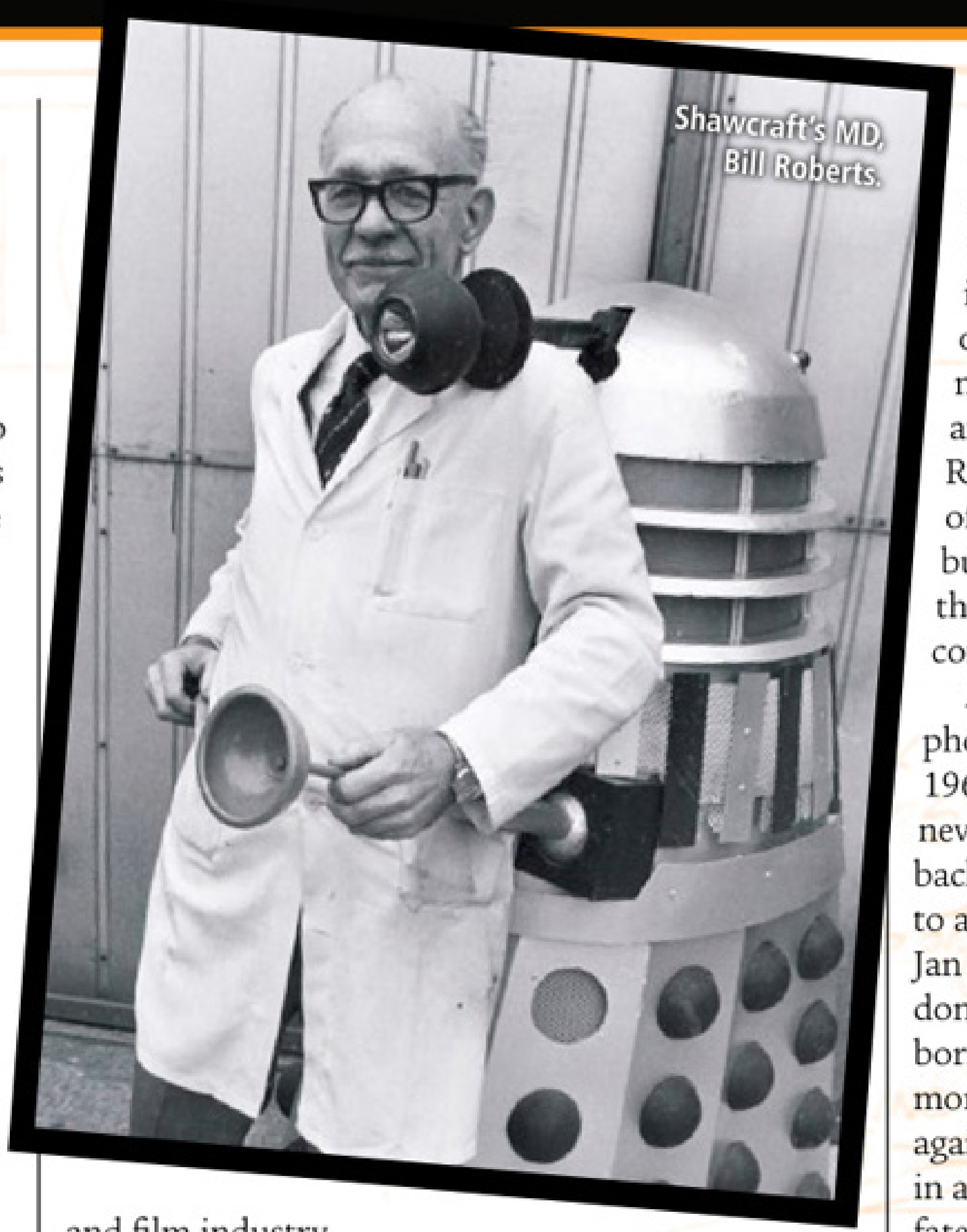
After more than a decade of happy memories working primarily on *Doctor Who*, Ron left Shawcraft in the mid 1970s. It wasn't until 1976 that he was credited on screen for the work he did, and that was for his part in making props for the film *Bugsy Malone*. Ron built the iconic pedal cars used by the child gangsters; however, despite designing and constructing the vehicles that are so synonymous with the film, he was simply listed as a 'carpenter'.

Although the Shawcraft connection to *Doctor Who* only lasted through the 1960s, the firm continued to make models and full-size replicas for the television and film industry right throughout the 1970s. Shawcraft's many film credits include *The Curse of Frankenstein* (1957), a 40ft model of the *Titanic* for *A Night to Remember* (1958), *Cromwell* (1970), and *Superman II* (1980). They later did work for the airline industry when they became CAA registered (Civil Aviation Authority) as Shawcraft Engineering.

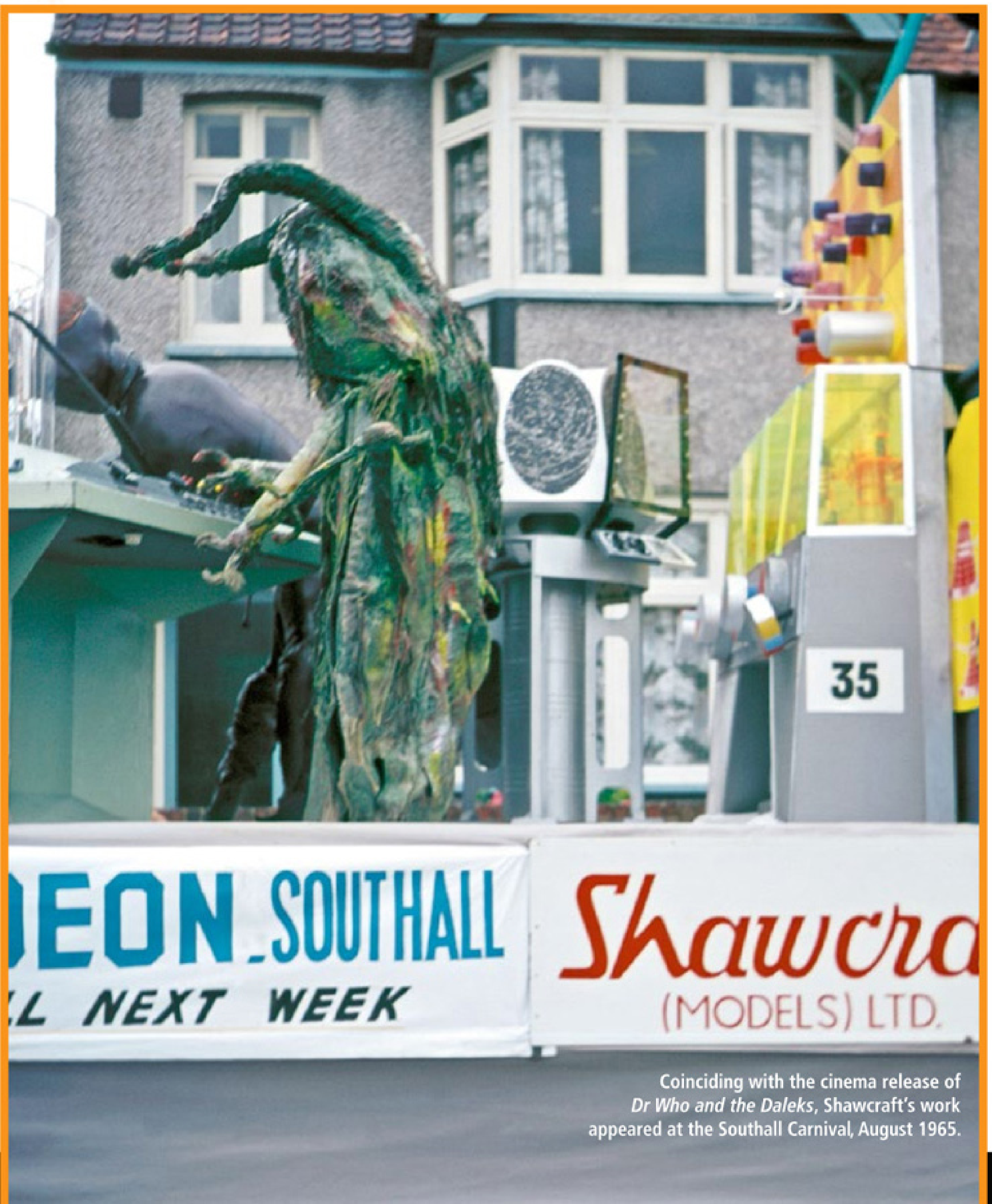
We already know that many of the people at Shawcraft either knew each other previously, or had other family connections. It is no surprise that working there always felt like being part of a small family business. However Bill Roberts' son, also known as Bill, was never interested in the world of model making. "He would come into the workshop now and again, but it was only to work on his cars," says Martin. "He never took an interest in what we were doing, and didn't really speak to anyone." When Bill Roberts retired in 1987, it is likely that neither of his sons were interested in continuing the business. Shawcraft was therefore sold, and with the evolution in technology and digital trends, the company eventually dissolved in the 2000s.

As is the case with much from this period, photos of the Shawcraft models made in the 1960s are scarce. The model makers themselves never thought to capture their work, and of course back then many people simply didn't have access to a camera. As for the fate of these iconic props, Jan recalls that some of the original Daleks were donated to Barnado's children's home. The BBC borrowed these two props back for recording some months later, and then returned them to the charity again after they were finished. No doubt they were in a very well-used state by then. After that, their fate is a mystery. The home closed, and the building was demolished to make way for the extension of Pitsea housing estate in 1969.

These days, physical props and monsters still play an important part in the making of a *Doctor Who* story, from the modern Daleks to the submarine in 2013's *Cold War* – although the craftsmen creating them are blessed with a far larger budget than Shawcraft ever had! Nevertheless, Shawcraft's monsters endure in the memory of the people who saw them, and will never be forgotten. **DWM**



Shawcraft's MD, Bill Roberts.



Coinciding with the cinema release of *Dr Who and the Daleks*, Shawcraft's work appeared at the Southall Carnival, August 1965.

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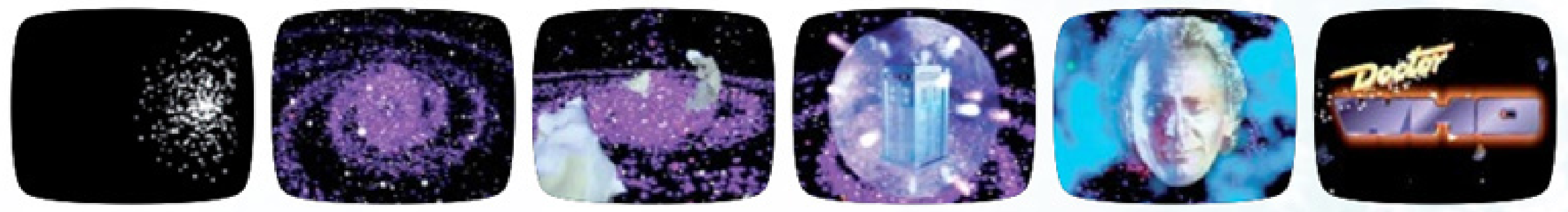

THE FACT OF FICTION

THE CURSE OF FENRIC

The Doctor and Ace face demons from their past on the Yorkshire coast, where dark forces gather to play out the final moves of a very long game...

FEATURE BY **DAVID BRYHER**

It's not exactly news to anyone that, as *Doctor Who* was once again finding its feet in the late 1980s, the BBC was losing faith in the series. But anyone who remembers watching *The Curse of Fenric* – one of the finest stories in the excellent Season 26 – knew that they were watching the series get its groove back.

And yet, as happy as we were with *The Curse of Fenric*, it was no secret that it had been cut to shreds, and that chunks of story were missing. As much as we loved the finished product, we knew that it was a mere glimpse of how good the *complete* story might be.

Since its broadcast, the big issue surrounding *The Curse of Fenric* has been its presentation: the story has never been sold merely as its broadcast version. Video or DVD, every edition has been a 'special edition', with plenty of cut material restored. More than that, the novelisation fills in the remaining blanks. It would not be wrong to say that the broadcast edit of *The Curse of Fenric*, good as it is, is the weakest version of the story; everything we've learned about it since, every new presentation, has only served to make it better.

This *Fact of Fiction* will attempt to pull together strands from the broadcast version, the extended edits and the novelisation to piece together one of *Doctor Who*'s densest stories. From Norse myths to Bible readings, from the logic of war to the power of faith, from the exotic East to the wild coast of Northumbria, we leave no stone unturned on the hunt for the whole story...

PART ONE
FIRST BROADCAST: 25 OCTOBER 1989

A squadron of Russian soldiers sail their dinghies toward the fog-shrouded shore of North Yorkshire – but only one boat reaches the shore...

- The novelisation of *The Curse of Fenric*, also written by Ian Briggs, explicitly sets the story in North Yorkshire, 1943. In the story, our clues are the various accents and a few mentions of the medieval kingdom of 'Northumbria'. (In the first draft of the script, Briggs suggested the story takes place in May.)
- These scenes (and all others set on the shoreline) were filmed at Lulworth Cove in Dorset. While recording these scenes, the cast and crew were warned not to wander too far from the filming locations, to avoid strolling into a nearby Ministry of Defence shooting range.
- The rather clumpy, unconvincing fog – smoke piped in from off-camera during recording – is the first evidence of the havoc wreaked by the weather on the production.
- This is the first use of subtitles in *Doctor Who* since the Chinese-language scenes in *The Mind of Evil* (1971). Russian-speaking Tomek Bork double-checked the subtitles for accuracy.
- In the first draft of the script, the Russians spoke in English throughout. Most of this opening dialogue in Russian was added at a later stage.

The TARDIS materialises at a top-secret British naval camp. The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) take a look around.

- "I've had more trouble getting into Greenford disco without a ticket," Ace says – reminding us of her west London background.
- The location used for the naval camp was the Ministry of Defence's Crowborough Training Camp in East Sussex. It was then (and still is now) an operational military base.
- Some discussion about the Doctor's costume had taken place between seasons, with a decision being made to make it 'darker'. It was costume designer Ken Trew's idea to make a new, dark brown jacket – the original plan had been simply to give the Doctor a darker tie, hatband and handkerchief. The addition of the duffle coat (while it turned out to be practical for the wildly unpredictable weather during this shoot) was in part to make a surprise out of the reveal of the Doctor's new jacket. Unfortunately, due to this story swapping places with *Battlefield* (1989) in transmission order, we'd already lived with the Doctor's new costume for two full stories by the time this one rolled around.
- Ace was originally to wear her usual modern clothes for the story; the period outfit was Sophie Aldred's suggestion. The Doctor's little dig about her possibly looking out of place was added during recording as an ad lib from Sylvester McCoy.

Death beneath the surface.

Our heroes are surrounded by marines – but the Doctor simply tells them off for their lax security and demands to be directed to Dr Judson.

- The VHS release of this story reinstated a lot of cut material, all of which (and more besides) would eventually find its way into the 'special edition' re-edit on the DVD release. Both reworked versions feature an extra sequence here, where Sergeant Leigh watches the Doctor and Ace, reporting the arrival of the "house guests" (their codename for the expected Russian invaders) to Captain Bates. When Leigh spots that one of the "house guests" is a girl, however, they realise something is wrong – and so Bates orders the marines to apprehend the intruders.

Sorin (Tomek Bork) finds Gavey, one of the surviving soldiers from the other dinghy, lying on the beach. He has scars on his neck, his skin is pale, and his eyes are wild. Sorin is worried about the whereabouts of his sealed orders.

- The novelisation gives us more details about Sorin's assault. As part of Operation Sea-Wolf, he and his men were brought into British waters aboard a Soviet submarine. They set out from the sub in three dinghies (not the two seen on screen), and are guided to the coast by a woman flashing a lamp from the shore. We'll find out who this woman is much later in the book...

The Doctor and Ace barge into Judson's (Dinsdale Landen) office. Judson is incensed by the interruption, but Nurse Crane (Anne Reid) tries to calm him down.

- Anne Reid may be more familiar to modern viewers as the plasmavore Florence Finnegan from *Smith and Jones* (2007) and, of course, from her starring role in BBC One's old-people-still-gorrit drama *Last Tango in Halifax* (opposite the Master-ful Derek Jacobi).
- Dinsdale Landen's long and fruitful acting career began when he joined an RAF drama group while he was on National Service. After he was discharged, he joined Worthing Rep, eventually moving on to work in TV and film. This was his fourth stab at a *Doctor Who* role, and the only one which actually stuck! He had been contracted to play Ganatus in *The Mutants* (1963-64), but had to back out when filming dates changed. He was considered for the role of Professor Watson in *The Hand of Fear* (1976), and was also ►

> **"The time is now. The chains of Fenric are shattered. The gods have lost the final battle..."**

ESSENTIAL INFO

- Having introduced Ace in *Dragonfire* (1987), writer Ian Briggs was invited to pitch a new *Doctor Who* story in May 1988. He was keen to do a story with a period setting, suggesting the 1970s, but script editor Andrew Cartmel did not consider this 'period' enough. Together, they came up with the World War Two setting, and stirred in Vikings, the myth of Dracula, and Alan Turing's Enigma machine. Briggs was commissioned to write the story in October 1988, under the working title of *Wolf Time*. During writing, this title changed to *The Wolves of Fenric* – but producer John Nathan-Turner pointed out that the line justifying this title came very late in the story, and so the final title – *The Curse of Fenric* – was adopted.
- The story was set to be directed by Michael Kerrigan, but after it swapped places with *Battlefield* (1989) in recording order, Kerrigan was shifted on to the Arthurian adventure, and Nicholas Mallett – who had previously directed *The Trial of a Time Lord* Parts One-Four and *Paradise Towers* – took over.

- Mallett suggested that, instead of the recording being a mix of both studio and location work as planned, the production could be shifted to all-location without many changes. In fact, this would save the production some money, as actors would not need to be booked for a second, later studio block. A few minor rewrites saw the removal of the Russians' hideout in a cave on the beach (which would have been achieved in studio), but most of the rest of the script was untouched.
- The story was recorded between 3-20 April 1989 in a number of key locations in Dorset, East Sussex and Kent. The production was plagued by chaotic weather. Windows had to be covered over to hide snowstorms blowing outside; then hoses had to be used to clear away the snowfall, turning the ground to mud; and finally when the story needed brooding stormy skies, there was nothing but endless blue and sunshine.
- Composer Mark Ayres (who had débuted with *The Greatest Show in the Galaxy* (1988-89)) returned to provide the incidental music. He found inspiration for the score in the work of Russian composer Ivor Stravinsky, particularly *The Firebird* and *The Rites of Spring*. A soundtrack CD of *The Curse of Fenric* was released by Silva Screen in 1991.

◄ later offered the role of Lord Palmerdale in *Horror of Fang Rock* (1977).

The Doctor examines a diagram for the Prisoner's Dilemma on Judson's blackboard.

■ The Prisoner's Dilemma is a 'game theory' experiment which describes a situation where two people don't co-operate, even if it's in their best interests to do so. (This will become significant towards the story's climax.) The police have arrested two men for the same crime, but they don't have enough evidence to convict either. Keeping the men in separate cells, the coppers make them an offer... If both men keep schtum, they will both serve one year in prison. If the men try to frame each other, they're both locked up for two years. But if A grasses up B, A will go free and B will go daaahn for three years. Logic would suggest that selfish human nature would lead to both men trying to finger the other (in the hope that they'd walk free), but experiments showed that people tended to go for the 'both keep schtum' option. Anyway, this is all by the by: the Prisoner's Dilemma was first posited in 1950, and wasn't given that name till even later – so how does Judson know what it is? (It's possible he doesn't: it's the Doctor who identifies it, and Judson's perplexed reaction could suggest he doesn't know it by that name at all. There's every reason to think Judson is simply ahead of his time.)

Ace recognises a 'flip-flop' logic gate – she explains to Judson that she learnt all about it at school.

■ "Miss Birkett taught us in computer studies," says Ace. "She was well good." (Being "well good" means that Ace probably didn't try to throw home-made explosives in the classroom.) In the first draft of the script, this teacher was called Miss Sydenham. This name was reinstated in the novelisation.

■ A flip-flop is, basically, a simple gate with a simple logic to it: if switch is in Position A, then Result A happens; if B, then B.

The Doctor types a letter 'from' Winston Churchill and the head of the secret service, explaining his presence at the camp, and then forges their signatures at the foot of it. He hands it to Captain Bates (Stevan Rimkus).

■ The ambi-heart-erous Doctor is also ambidextrous.

■ The second signature is that of Major General Sir Stewart Menzies, then Chief of MI6.

■ As first scripted, the second signature belonged to the personal private secretary of King George V.

■ As we later find out, in *Victory of the Daleks* (2010), the Doctor and Churchill know each other well, so we might wonder why the Doctor doesn't lean more heavily on his connections. It is, of course, possible that he has not yet met the Prime Minister.

United by tragedy: Doctor Judson (Dinsdale Landen)...

... and Commander Millington (Alfred Lynch).

'All the underwater scenes for this story were recorded by a second unit directed by John Nathan-Turner...'

The Doctor explains he's here to see Judson's codebreaking work. Judson offers to show the Doctor the ULTIMA machine – but when he mentions Commander Millington, the Doctor, afraid of being found out, decides that he and Ace will retire to their quarters instead.

■ Briggs' inspiration for Judson was the wartime codebreaking genius of Alan Turing, and Turing's Enigma machine in turn inspired the ULTIMA machine. Turing struggled with his sexuality and, after being convicted of gross indecency (homosexual acts being a crime at the time), underwent a course of hormone treatments that left him impotent. He would eventually kill himself. Unable to deal with these themes, or anything remotely like them, in a family drama like *Doctor Who*, Briggs put his codebreaker in a wheelchair instead, to represent a similarly 'crippling' situation for Judson.

Sorin and his men discuss their plans. Petrossian (Mark Conrad) worries about a feeling of evil hanging in the air.

■ "More stupid Armenian superstitions," mutters Sorin – but he gives more weight to Petrossian's intuition in the novelisation, where it is revealed that the soldier is slightly psychic.

As he patrols the beach, Petrossian finds Sorin's sealed orders at last. He opens them and sees a photo of Judson inside. Meanwhile, a wrecked Viking ship waits under the sea...

■ All the underwater scenes for this story were recorded by a second unit directed by John Nathan-Turner, who stepped in to allow Mallett some extra time to make up for delays in the first-unit recording caused by the weather.

Ace takes the top bunk in the quarters. The Doctor tells her to go to sleep while he heads outside.

■ Ace says she's going to go rock climbing nearby. Does this explain why she's carrying a rope ladder in her rucksack (as we'll see later)? She never gets the chance to go climbing – in the broadcast version of the story, anyway. The VHS and DVD re-edits reinstate the later scene of Ace, Jean and Phyllis clambering down the cliffs at Maiden's Point.

■ This scene is slightly extended in the VHS and DVD re-edits: after the Doctor leaves, Ace plays with the flip-flop thingy and hears the crying of a baby from nearby.

As the Russians close in on the camp, the Doctor meets Perkins (Christien Anholt) on patrol at the perimeter.

■ Anholt would go on to play Nigel Bailey in the Canadian drama series *Relic Hunter*, from 1999-2002.

The next day, at St Jude's Church, the vicar, Mr Wainwright (Nicholas Parsons), greets his parishioners – including Miss Hardaker (Janet Henfrey) – as they leave the church. The Doctor arrives, looking for Judson. Wainwright leads him to the church's crypt.

■ Nicholas Parsons was, at the time, best known as the host of cheesy Anglia TV quiz show *Sale of the Century*, which ran from 1971 to 1983. He had also been the host of BBC Radio 4's comedy panel game *Just a Minute* since 1967 – a chair he still fills to this day. *The Curse of Fenric* was far from his first acting work, however, and it would not be his last. Mallett got the idea of casting Parsons after seeing him on stage as a pantomime dame.

■ Briggs' inspiration for the character of Miss Hardaker was the stern schoolmistress Miss Tillings in Dennis Potter's 1965 play *Stand Up, Nigel Barton* – a role coincidentally played by Janet Henfrey.

Ace meets Jean (Joann Kenny) and Phyllis (Joanne Bell), two evacuees who live with Miss Hardaker. They agree to meet later at Maiden's Point.

■ Joann Kenny had previously starred as Jane Bishop in children's serial *Grange Hill* from 1985 to 1988. Sadly, she died prematurely in 2010. Joanne Bell had also appeared in *Grange Hill* – as Sarah Wilks, from 1983 to 1985.

■ The evacuation of British children from the cities and into the countryside, to avoid the anticipated German bombings, was carried out over a few days in September 1939. By this point, Jean and Phyllis must have been living with Miss Hardaker for quite some time.

■ Talking of the war, most signposts near the British coast were taken down to vex any possible German invaders. The one that Ace points at must have been, erm, forgotten about. (Or Miss Hardaker makes sure it stands as a warning...)

■ The special edition on the DVD reinstates a couple of lines here. "Maiden's Point? Well, that rules me and Jean out for a start," laughs Phyllis. Ace's reply to this in the first draft of the script was: "And me!" This eyebrow-raising exchange exists in its entirety in the novelisation. (Ian Briggs' novelisation of his first story *Dragonfire* (1987) reveals that Ace's maidenhood was ended by – and we do hope you're not eating at the moment – none other than Sabalom Glitz.)

Commander Millington (Alfred Lynch) sits behind a desk covered in documents. His office is filled with Nazi-themed decoration: golden eagles, a swastika flag, a portrait of Hitler. He rises from his desk and examines a chessboard on a nearby table. A game is in progress.

■ Alfred Lynch had starred in the drama series *Manhunt* (1969-70), in the lead role of Squadron Leader Jimmy Briggs.

■ In the special edition DVD version, there is a small but vital addition: Bates walks in and then, realising he's interrupted Millington at a delicate time, apologises and leaves. The disturbance breaks Millington's trance; this moment remains in the transmitted version, with Millington shaking his head and 'waking up' from his trance, though the reason for it was unclear at the time of broadcast.

■ In the same re-edit, this scene comes much later, after the Doctor has found Sorin's sealed orders at Maiden's Point.

Wainwright tells Ace the church was built on ancient Viking graves. In the crypt, Judson is translating an old runic inscription.

A place of faith?

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■ Briggs included footnotes with his script – entitled 'Futharks and Flip-Flops' – giving further information on the logic puzzles and Viking inscriptions throughout the story. A futhark is a runic alphabet and, as the Doctor suggests, there have been different ones used in different eras. At Briggs' suggestion, a ninth-century, 16-character futhark was used for the inscriptions here, while an eighth-century, 24-character futhark was used for the inscription that magically appears in the following episode.

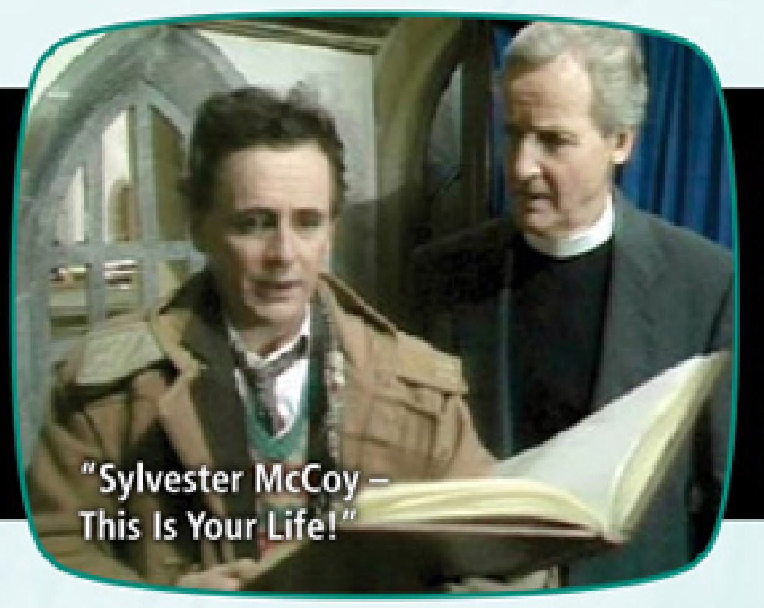
■ The novelisation reveals on whose graves the church was built. In a faux-Nordic saga, we are told the story of a cursed flask which will soon cause much trouble for the Doctor. Long ago, a Swedish merchant called Oslaf travelled to Constantinople in search of riches. There, he found a plain-looking flask that the seller told him was full of wondrous riches. (The seller didn't mention the small matter of its curse...) Oslaf bought the flask and began his journey back west – through Transylvania, where a black fog rose from the ground, mysteriously killing his men. He finally made it to the Baltic Sea – only to be attacked by Viking raiders led by a man called Hemming, who took the flask as part of his spoils. The curse now followed the raiders and, as his men died one by one, Hemming sought refuge in a Northumbrian bay. For a while, he and his remaining men prospered. Forgetting his wife Astrid back home, Hemming fell in love with a Northumbrian woman called Ingelda, with whom he had a daughter. But then, the black fog returned, killing the rest of Hemming's men. Understanding at last that the curse was following the flask, Hemming buried it with the bodies of his men, and erected carved stones above their graves. He sent his wife and daughter away, then, as the black fog rolled in again, lay down to die next to his men. (The novelisation features a map in its frontispiece showing the journey of the flask from the Near East to the UK.)

Outside, the Doctor examines the graves. He spots some sunken ground suggesting subsidence since the grave was dug.

■ The Doctor examines the grave of the Sundvik family: Joseph Sundvik, born 1809, died 1872; his wife (presumably) Florence Sundvik, 1920-1898... and Mary Eliza Millington, a baby born in 1898 who only lived 13 days. Beyond the later revelation that Fenric's curse links the Sundviks and the Millingtons (and many other family lines), it's not immediately apparent why a Millington is buried in the Sundviks' grave. The novelisation casts no further light on it, so we're left to guess. Given the date of Mary's birth, it's possible she is Commander Millington's ►

The Russians come ashore...

"Right is on our side!"


"Sylvester McCoy – This Is Your Life!"

Ace marvels at her mum's little fingers.

THE LAST CUT IS THE DEEPEST

Despite fears before recording that the episodes may run too short, in the end they each overran significantly. There was some discussion during editing (which itself was disrupted by a one-day strike by National Union of Journalists and Broadcasting and Entertainment Trades Alliance members) about making *The Curse of Fenric* a five-part story, but the material – bloated as it was – would not have stretched that far. In the end, many cuts were made, lending the broadcast version of the story an unpleasantly breakneck pace. Characters move from room to room, always seeming to be where the plot needs them to be at any given moment; some vital background information was cut; and the general tone (of what Ian Briggs had hoped to be a creepy thriller of a story) was lost somewhere along the way.

In *Through Time* (2005), his own unofficial history of *Doctor Who*, Andrew Cartmel refers to the transmitted version's 'hectic cutting style' as a 'disastrous mistake'. He explains: 'John Nathan-Turner and Nick Mallett tried to keep all of the different story strands, by paring each one down to the bare minimum... With the advantage of hindsight, it's clear that what we should have done is lose some of the subplots altogether, thereby allowing more important parts of the story to remain in at their full length... For example, we could have ruthlessly cut the Reverend Wainwright and Miss Hardaker material... Of course, John Nathan-Turner would never have countenanced such an action; it would have meant losing some of the guest stars, and John loved his guest stars.'

In its two commercial releases since broadcast – on VHS and DVD – *The Curse of Fenric* has been significantly extended and reworked. John Nathan-Turner had retained the original footage from the recording, hoping that some outtakes could be shown on *The Noel Edmonds Saturday Roadshow*. This never came to pass – but the existence of all this material was a godsend for the future releases.

Andrew Cartmel.

The VHS restored around six minutes of cut material, slotting it into the broadcast episodes, but the DVD took an entirely different approach. Under the leadership of Mark Ayres, who referred to Nick Mallett's original edits (before cuts were made to bring them to broadcast length), the story was completely re-edited, adding the scenes from the VHS release and more material besides, upgrading the visual effects, and re-grading the entire picture to lend the story some of the appropriate mood that had been robbed by the unpredictable weather.

Perhaps the most significant change, though, is how the whole story is re-edited, with most of the scenes being recut and re-ordered. As Ayres explains, the broadcast edit's frenetic pace is an unfortunate side-effect of the cuts that had to be made: "There are a lot of scenes where something is lopped out of the middle... Where you had one scene, you've now got two half-scenes with a hole in the middle. Then you've got another scene which you've done exactly the same thing to – so the only way you can make them work is to have Scene 1 half, Scene 2 half, Scene 1 second half, Scene 2 second half."

Not only is it completely re-edited, the special edition is also presented as a cliffhanger-free movie. These changes improve the story's brooding atmosphere, and as well as restoring much of the vital information of the plot, they give the story room to breathe. Andrew Cartmel calls the finished product 'a real gem', and it's not hard to see why. It is absolutely the definitive way to watch *The Curse of Fenric*.

ABSOLUTE ZERO

It's a bit blink-and-you'll-miss-it, but the Doctor's line about "zero-sum games" when he first sees Judson's logic diagrams casts an important light on nearly every conflict in the *The Curse of Fenric*.

In economics and game theory (a field of logic that examines the mathematical forces behind decision making), a zero-sum game is a situation in which one participant's gain is exactly balanced against another's loss. If there is one biscuit on a plate and I take it, you get no biscuit. (Sorry.) Other terms for the zero-sum game include 'conflict game' and 'strictly competitive game', the implication always being that if there is a winner, there has to be a loser, and that each wins and loses to the same degree – which is to say completely. There's no wiggle room in zero-sum games.

If you hold this idea up to nearly every element of *The Curse of Fenric*'s story, you can see how closely Briggs' script sticks to this idea as a metaphor. The logic of the flip-flop game is based on a simple either/or premise – indeed, all computers (the development of which Judson is stumbling towards) are built on such binary foundations. But there are subtler expressions of the theme: Wainwright's faith is challenged by the British bombing of German civilian targets; Churchill himself would come to question this campaign, unsure that the 'benefits' it brought outweighed the terrible damage it was causing. Millington, on the other hand, is convinced that British victory can be bought with the destruction of countless German lives. Judson's accident and subsequent disability 'chains' him to Millington, and Millington is able to use Judson's situation to his advantage in his quest for the dark powers of Fenric. Miss Hardaker believes that either you keep your knickers on or you go to Hell. All of these, to one degree or another, are an expression of the zero-sum game's either/or, winner/loser, gain/loss equation.

Then, of course, at the heart of it all, we have the battle between pure good and pure evil as represented by the Doctor and Fenric. And in the end, Fenric cannot himself see the winning move in the Doctor's game because he cannot see past the binary outcome of a zero-sum game. In chess, there can only be one winner and one loser. The Doctor's 'winning' move is obviously a massive cheat – chess doesn't work like that, but then neither do zero-sum games. If Briggs is trying to make any point with *The Curse of Fenric*, it's that nothing is ever black and white.

◄ sister. Perhaps the Sundviks' daughter married a Millington and took his name; then they had at least two children, Mary and a son (later Commander Millington); when Mary died, she was buried with her grandparents; Mary's parents, though, are still alive.

Miss Hardaker is outraged when she hears that Jean and Phyllis are planning to go to Maiden's Point.

■ Miss Hardaker hits the roof, to put it lightly, when Jean and Phyllis reveal their plans. "I know what girls who go to Maiden's Point have in mind!" she screeches. (Indeed, the DVD re-edit is slightly extended, to show a little bit more of her boggle-eyed craziness.) Later in the novelisation, we learn that a secret from Miss Hardaker's own past drives her attitude towards her young charges' fun-seeking ways: 'The shame of it. Only nineteen and with child – and she was unmarried... The infant itself died before it reached the age of two, but the stigma never died. Folk never forget.'

At Maiden's Point, Ace finds the sealed orders. The Doctor examines the contents, then decides to head back to the church, leaving Ace behind. She heads off to meet Jean and Phyllis. They go swimming, but Ace doesn't want to join them, pointing out the 'Dangerous Undercurrents' sign nearby.

■ The novelisation sees Phyllis ask Ace if she has any cigarettes, but Ace explains that she stopped smoking when "my mum found out."

■ Jean is very fond of calling Phyllis a baby doll, and it is around this point in the novelisation that she says, "If it weren't for me, you'd still be a baby doll – know what I mean?" Is it any wonder Miss Hardaker was worried about what they'd get up to when left alone?

Judson uses the ULTIMA machine to tackle the messages being sent between "the North Atlantic U-boats." Millington believes the key to cracking the codes is to 'think like a Nazi', but Judson puts his faith in computers.

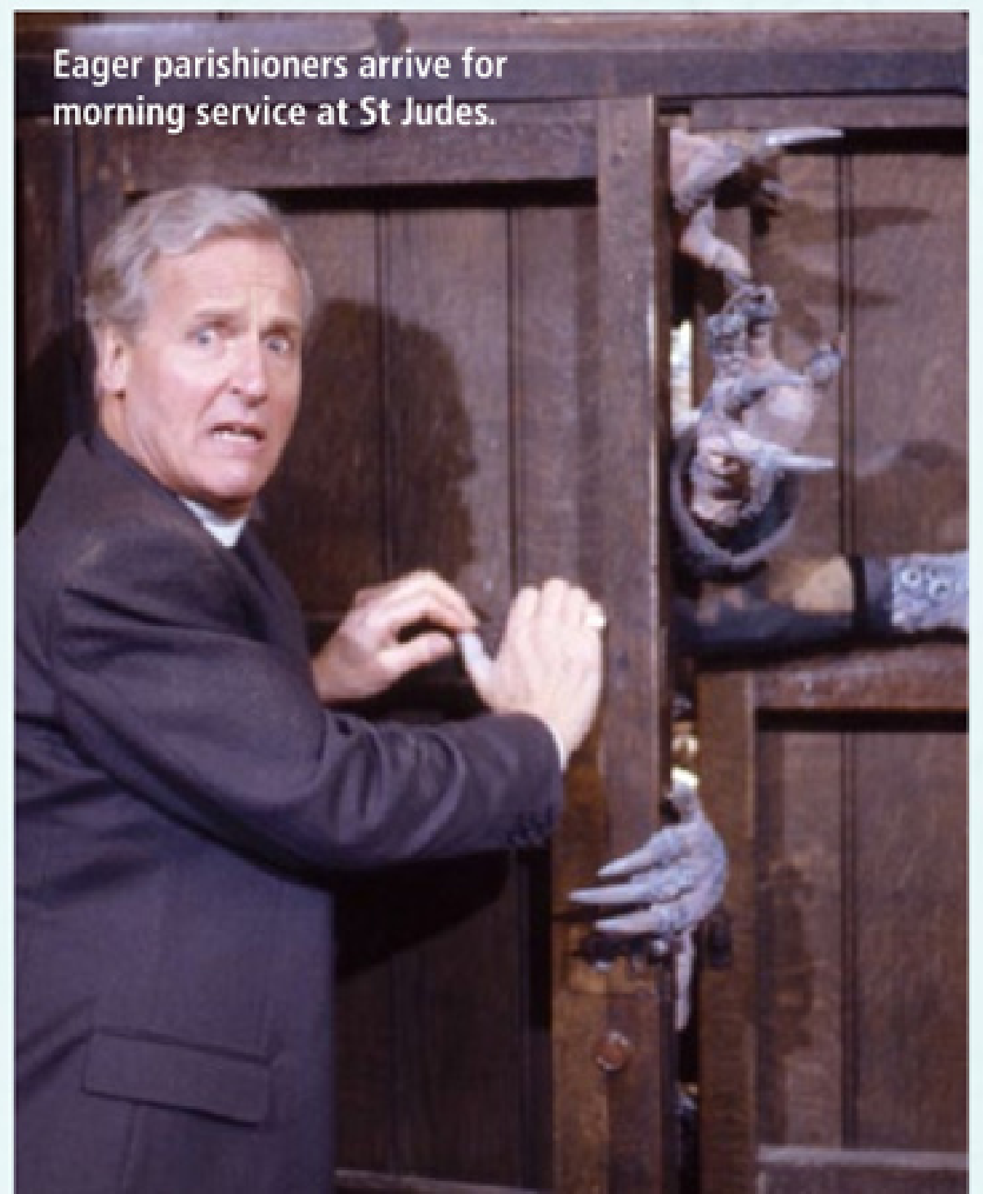
■ The Battle of the Atlantic was the longest continuous campaign in World War Two. The Allied naval forces blockaded the Atlantic, and the Germans countered this with a fleet including their U-boat submarines.

The Doctor finds Wainwright poring over an old book which contains his grandfather's translation of the Viking inscriptions.

■ The novelisation leads us to conclude that these are the messages left behind by the Viking raider Hemming, a warning to all those who might encounter the curse. The translation, as read out by the Doctor, Judson and Millington in the following scenes, tells much the same story as the novelisation's 'saga'.

On the beach, Jean and Phyllis play around, drawing stocking seams on each other's legs. They wander off, watched by Prozorov (Peter Czajkowski), who holds his rifle up, ready to shoot should they stray too close to his hiding place...

■ In their quest to look glamorous, the girls seek to ape the cinema icons of the time: Lana Turner starred in films including *Somewhere I'll Find You* (1942) and *The Postman Always Rings Twice* (1946); Betty Grable was famed for having the most beautiful legs in Hollywood (insured for $1million), and a photo of her in a swimsuit was a favourite wartime pin-up; sexbomb Jane Russell came to fame in 1943's *The Outlaw*; Alice Faye, meanwhile, was famed for her singing, as showcased in films including *Week-End in Havana* (1941) and *That Night in Rio* (1941).



Eager parishioners arrive for morning service at St Judes.

Prozorov finds a strangely shaped piece of metal on the beach. He throws it into the sea – where it is caught by a monstrous hand. Not far away, beneath the waves, the corpse of a Russian soldier lies near the wreck of the Viking ship.

■ The drowned soldier was to be played by visual effects designer, and keen diver, Graham Brown – but when the recording was split into two units, and Brown's work kept him with Mallett's first unit, Nathan-Turner had to find a replacement. Visual effects assistant John van der Pool took Brown's place.

The Doctor and Ace meet Kathleen Dudman (Cory Pulman) and the other Wrens. Kathleen has brought her baby, Audrey, to work. Ace coos over the baby – until she hears that Audrey shares her name with her mother.

■ The Women's Royal Naval Service – WRNS, more popularly known as Wrens – had a number of duties during the war, including – as seen here – wireless telegraphy.

Millington enters and gives Kathleen 24 hours to find a suitable home for her child. This angers Ace and the Doctor drags her away...

■ The special edition reinstates a short scene of the Doctor and Ace outside, checking the Russians' map of the camp and deciding to have a "quick recce" of Millington's office.

They find Millington's creepy office.

■ "This is a perfect replica of the German naval cypher room in Berlin," says the Doctor. Is he displaying first-hand knowledge?

Ace notices the Viking chess set. The Doctor, meanwhile, spots a photo of Millington and Judson at school together.

■ "That was before Judson had his accident," the Doctor points out – despite no one having told him anything about an accident. Perhaps he'd read the novelisation...

■ ... which casts more light on the relationship between Millington and Judson. When they were young men at school, Millington had feelings for Judson. One day, at a rugby match, when he spotted Judson eyeing up "a tall, blond boy with clear blue eyes and a strong body," his jealousy got the better of him. He charged across the pitch and tackled Judson to the ground – but he tackled him too hard, causing the injury that paralysed his beloved. Ever since, Millington has been haunted by his guilt – and the bitter Judson has used this against him.

The Doctor has given the translation of the Viking inscriptions to Judson, who now shows it to Millington.

■ "They warn of the day when the earth shall fall asunder and all of heaven too," the translation reads. "The wolves of Fenric shall return for their treasure, and then shall dark evil rule eternally..." Millington knows these are references to "the final battle between the gods and the beasts" in Norse mythology – otherwise known as Ragnarok. During the writing process, script editor Andrew Cartmel removed every mention of this myth by name, so as to avoid confusion among viewers who might remember the unconnected Gods of Ragnarok from the previous season's *The Greatest Show in the Galaxy* (1988).

The Doctor and Ace search the beach for more evidence of what the Russians are up to. They find the body of Prozorov, holding a strange piece of metal in his hand. Suddenly, the Russian soldiers crowd in, pointing their guns at the Doctor and Ace...

PART TWO

FIRST BROADCAST: 1 NOVEMBER 1989

Judson continues to examine the translation. As he reads the words, monsters stir in the waters and new runes are etched in fire on the stone walls of the crypt...

■ Judson reads: " I raise these stones to my wife Astrid, may she forgive my sin." We know from the novelisation that Hemming's 'sin' is falling in love with another woman and having a child with her. "Tonight," the translation continues, "I shall die, and the words die with me." This line has the unfortunate effect of making a key plot point of the story seem impossible: as presented here, Hemming's Vikings made it to Northumbria then died, not leaving time for any of them to have children and so continue the line of the Wolves of Fenric. The novelisation, however, paints a different picture.

The Doctor is taken to Sorin. He tries to talk Sorin out of attacking the naval camp but he is interrupted by the anguished screams of Gayev. The Doctor takes a strange piece of twisted metal from his grasp, then presses his fingertips to the man's temples. He falls into a deep sleep...

■ The Doctor's 'magic fingers' got an outing in *Battlefield*, when he rendered Mordred unconscious in a similar manner. These powers seem unique to the Seventh Doctor, and their precise nature is never explained.

A pensive Wainwright stands in his pulpit and reads from the New Testament, while the Russian and British forces clash on the beach.

■ "When I was a child, I spake as a child, I understood as a child, I thought as a child. When I became a man, I put away childish things," he reads. "Now abideth faith, hope, love, these three; and the greatest of these is..." He struggles, of course, with 'love'. Several commentators have nit-picked about the reverend's reading here, saying that the words come from a post-war translation of the bible. The truth is, however, that the words spoken here do not precisely match any widely published version of the Bible – but the closest matches are all from Bibles published before World War Two. The passage is from 1 Corinthians chapter 13, verses 11 and 13. (Wainwright omits verse 12: "For now we see in a mirror dimly, but then face to face. Now I know in part; then I shall know fully, even as I have been fully known.") The first verse could have been lifted from the seventeenth-century King James Version (although the line here omits a 'but' before 'when I became a man' – nearly all translations use a 'but' or 'and' here), while the second could come from either the English Revised Version (published 1885) or the American Standard Version (1901).

Two of the wolves of Fenric...

'In Ian Briggs' novelisation of the story, Ace says that she stopped smoking "when my mum found out."'

The Doctor and Ace have returned to the church to examine the inscriptions – but they're met by Millington, who leads them into some tunnels dug into the ground under the church. He shows them a toxic substance dripping from the walls of the tunnels, revealing they plan to use it in chemical weapons with which they'll bomb German cities.

■ "More horrible than the well of Hvergelmir," says the Doctor, referring to a spring in Norse mythology which is said to be full of snakes. It's also the home to the dragon Nidhogg, who gnaws on the roots of Yggdrasil, the "great ash tree" that Millington mentions here.

Millington leads the Doctor away, leaving Ace to look after Wainwright as he struggles with his faith. Millington takes the Doctor to the Ultima machine. He explains that he knows the Russians are here to steal the machine, and that he has orders to let them. Inside the machine, the Doctor sees a glass flask of Millington's deadly toxin...

■ Millington plans to detonate the toxic bomb "after the war, when [the Russians] are no longer allies." Millington is neither clairvoyant nor particularly paranoid: Russia joined the Allies during World War Two out of expediency. The capitalist West wasn't terribly fond of the communist Soviet states before the war, and things went back to normal afterwards.

Miss Hardaker has found Jean and Phyllis's swimwear and is furious that they defied her. Having threatened them with eternal damnation, the girls leave the house in a strop and head back to the beach. As they swim, a fog rolls in and they vanish...

■ In the special edition, this scene follows Millington's demonstration of his poison. The reworked version of these scenes, which also features an extended sequence of the Russian and British troops clashing on the beach, gives more breathing space to their theme: namely that, as Millington believes, sometimes terrible things must be done to bring an end to conflict. ►

Subtitles for Elves.

"Faith, hope, love..."

Millington's own 'Well of Hvergelmir'.

We know what girls who go to Maiden's Point have in mind...

"Come on in! The water's lovely!"

◄ Millington gives the Doctor a demonstration of his toxin. A cage full of doves is placed inside a sealed chamber and the poison is released, killing the birds. Millington explains that the bomb will be triggered when the Russians decode a special signal word: "love". The Doctor leaves to chat to Kathleen…

■ "Do you have any family yourself?" she asks the Doctor, and he replies, "I don't know." She assumes "it's the war, isn't it?" – but the Doctor might just be being mysterious for the sake of it. We all know he's got a granddaughter – Susan was there right at the beginning, in *100,000 BC* (1963) – and the Second Doctor confirmed that he had a family in *The Tomb of the Cybermen* (1967). There is a possibility that there was a tiny bit of foreshadowing going on here, with Andrew Cartmel toying with the idea of visiting the Doctor's home – and meeting some of his extended family – in *Lungbarrow*, a story first pitched by Marc Platt, who went on to write *Ghost Light* (1989) instead. (*Lungbarrow* finally saw the light of day as a *New Adventures* novel, published in 1997.)

In the chambers under the church, Perkins finds an ancient clay flask hidden behind the wall. He tosses it aside and continues to seal up the tunnel. Meanwhile, Millington orders that all radio transmitters and phone lines are disabled to secure the camp. More strangely, he orders that any chess sets should be burnt.

Judson, meanwhile, prepares to use the ULTIMA machine to translate the brand new inscription. As the Doctor enters, he activates the machine and a ticker-tape translation rattles out: 'LET THE CHAINS OF FENRIC SHATTER'.

■ The DVD special edition extends this scene, reinstating Anne Reid's finest moment. As the Doctor muses over what the translation might mean, Crane peers over his shoulder and asks, "But *who cares*?"

Jean and Phyllis have been transformed into vampire-like creatures. They tempt a Russian soldier into the sea. A group of Haemovores then rise from the waves and drag him under…

■ The extras wearing the Haemovore costumes had to be weighed down for these scenes, as they kept bobbing to the surface and ruining the surprise!

■ As described in the script, the Haemovores were imagined to look something like lampreys, with 'a large sucker replacing their mouths' and with 'bulbous', closed eyes 'like a foetus'. The Visual Effects Department made a model to match this description to be operated as a puppet, but it was deemed impractical. The final design came mainly from costume designer Ken Trew, who sketched the Ancient Haemovore first, on which the other monsters were based.

■ The ill-fated soldier is named as Trofimov in the novelisation.

Miss Hardaker is at home, playing some mournful music on her gramophone, when vampire Jean and Phyllis enter and close in for the kill…

■ The music is *Requiem Opus 48*, composed by Gabriel Fauré. The recording is by the Dresden State Orchestra, conducted by Colin Davis.

The Doctor – and Ace, who's somehow miraculously caught up with him – sneak up on Miss Hardaker's house. She is dead, with claw marks on her face and drained of blood.

■ Just as Ace and the Doctor are opening the door to the house, you can see John Nathan-Turner's dog – Pepsi – wander through the flowerbeds in the background.

In the church's graveyard, Jean and Phyllis approach Wainwright, who recognises them as vampires. He tries to fend them off by waving his Bible at them, but it is ineffective. The Doctor and Ace intervene, saving Wainwright for now…

■ We've all seen a thousand vampire movies where the monsters are warded off by waving a crucifix (or a rosary, or holy water) at them – but in *The Curse of Fenric*, the key is the faith of the person holding the cross. Jean and Phyllis know that Wainwright's faith in goodness has taken a battering: "You stopped believing when the bombs started falling," they say. "Not German bombs – British." Since 1940, Britain and Germany sent bombing raids against each other – but in early 1942, Britain changed its tactics, no longer bombing military or industrial sites but instead dropping incendiary bombs on large civilian targets, including churches, within industrial towns. The aim was to utterly demoralise the enemy, but of course many innocent lives were taken.

The Doctor, Ace and Wainwright walk back to the camp. The Doctor knows that everything will be fine as long as Judson doesn't work out that the inscription is in fact a logic diagram. A sheepish Ace tells him that she's already told him precisely that!

Millington and Judson anxiously wait for the machine to translate the runes. In the chambers beneath the church, the flask pulses with a green light. From the sea, an army of Haemovores rises…

■ In the DVD re-edit, the sequence of events is very different. The ticker-tape reading 'LET THE CHAINS OF FENRIC SHATTER' moment itself comes here – just as the Haemovores start to rise from the sea – and it is immediately followed by the printout of the names.

The ticker tape pumps out a stream of names. The Doctor bursts in, telling Judson to stop the machine. Ace tries to turn off the power, but the lever is stuck. "You're too late, Doctor!" cries Millington.

WHERE ELSE HAVE I SEEN…?

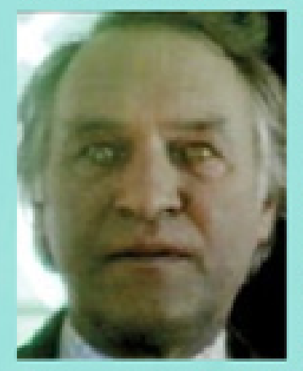
JANET HENFREY

(1935-) Miss Hardaker

TV appearances include: *The Wednesday Play: Stand Up, Nigel Barton* (1965) as Miss Tillings; *Reilly: Ace of Spies: Shutdown* (1983) as Receptionist; *The Jewel in the Crown* (1984) as Edwina Crane; *Chocky* (1984) as Cranky Woman; *The Singing Detective* (1986) as Schoolteacher; *Simon and the Witch* (1988) as Tombola; *Mrs Majeika: He Came from Walpurgis* (1988) as Mrs Sherwood Green; *Doomwatch: Winter Angel* (1999) as Julie; *The Worst Witch* (1999-2000) as Miss Hecate Broomhead; *Randall & Hopkirk (deceased): Whatever Possessed You?* (2001) as Hettie Craven; *Tipping the Velvet* (2002) as Mrs Jex.

DINSDALE LANDEN

(1932-2003) Professor Judson



TV appearances include: *Great Expectations* (1959) as Pip; *Out of this World: Target Generation* (1962) as Jon Hoff; *The Spies* (1966) as Richard Cadell; *The Avengers: All Done With Mirrors* (1968) as Watney; *Jason King: It's Too Bad About Auntie* (1972) as Detective Inspector Roddick; *The Protectors: Wheels* (1974) as Manning; *The New Avengers: Angels of Death* (1977) as Coldstream

Film appearances include: *Rasputin: The Mad Monk* (1966) as Peter; *Digby, the Biggest Dog in the World* (1973) as Colonel Masters; *International Velvet* (1978) as Curtis.

ANNE REID

(1935-) Nurse Crane

Other *Doctor Who* appearances: *Smith and Jones* (2007) as Florence Finnegan.

TV appearances include: *Coronation Street* (1961-71) as Valerie Barlow (*nee* Tatlock); *Strangers: Right and Wrong* (1978) as Audrey Stephens; *dinnerladies* (1998-2000) as Jean; *Ladies of Letters* (2009-10) as Vera Small; *Upstairs, Downstairs* (2010-12) as Mrs Clarice Thackeray; *Last Tango in Halifax* (2012-13) as Celia

Film appearances include: *The Mother* (2003) as May.

PART THREE

FIRST BROADCAST: 8 NOVEMBER 1989

Unable to stop Millington or the ULTIMA machine, the Doctor takes Wainwright and heads to the church to examine the parish records, leaving Ace to look after Kathleen and baby Audrey.

■ Wainwright reminds the Doctor that "in the story of Dracula, this is where he came ashore." In Bram Stoker's novel, Dracula is shipwrecked off the coast of North Yorkshire; taking the form of a black dog, he terrorises the town of Whitby.

Judson and Millington meet in his office. Millington awaits the moment when the "dark powers of Fenric" will belong to him…

■ "Let the chains of Fenric shatter," mocks Judson. "Well, what about my chains?" Millington's reply – "That was over 20 years ago. Why must you remind me?" – is the only clue in the broadcast serial to the story of Judson's accident as revealed in the novelisation.

The Doctor asks Wainwright to examine the parish records for the descendants of the Viking settlers. He and Ace head down to the crypts, where Ace finds the flask and chucks it in her rucksack – just as Wainwright calls the Doctor upstairs to see what he's found.

■ Wainwright reveals that Joseph and Florence Sundvik had a number of children, all girls: Sarah, Martha, Jane, Clara and Annie. The Doctor is interested to find out who these girls went on to marry and what their surnames are now. This would seem to support the idea that Mary Millington on the Sundviks' gravestone is indeed their granddaughter.

The Haemovores besiege the church. The Doctor and Wainwright hold them off as best they can. They start to break through the wall separating the vestry from the rest of the church…

■ The wall between the vestry and the rest of the church was a fake (with especially delicate windows and doors) built by the production team.

Ace slips away, heading for the top of the bell tower.

■ On screen, Ace legs it without saying a word to the Doctor or Wainwright. In the novelisation, she has the good grace to tell them: "Stay here. I'll go and fetch help."

She pulls a rope ladder out of her rucksack, throws it over the edge, and starts to descend. As she reaches a lower roof, she is attacked by a pair of Haemovores.

■ Stuntwoman Tracey Eddon did most of the climbing in this scene, with Aldred providing a few close-ups.

The Chains of Fenric shatter and the Doctor prepares to play the game again…

Sorin and his troops arrive at the church and see Ace in trouble. Just as the creatures are about to sink their claws into Ace, Sorin climbs on to the roof. The soldiers open fire, holding off the Haemovores long enough for Ace to climb back up the ladder.

> 'Extras wearing the Haemovore costumes had to be weighed down, as they kept bobbing to the surface!'

■ As scripted, Sorin and his men would have entered through the church and run up the stairs to the roof to save Ace. It was Tomek Bork's suggestion for them to heroically scale the walls instead.

■ This sequence is extended in the DVD re-edit and the VHS release. We see the aftermath of Sorin killing the Haemovores – two wooden stakes sticking out of green piles of goo. The staking itself was filmed, and was considered for inclusion in the extended VHS version, but it would have disqualified the finished product from a PG rating.

Inside, the Doctor tells the vicar he can hold them off with the power of faith – and he demonstrates by whispering a string of barely audible words. The Haemovores scream and retreat, holding their heads in agony…

■ If you listen carefully, you can make out the Doctor whispering the names of some of his former companions. The names were noted in the script, and the novelisation lists them in full: Susan, Barbara, Ian, Vicki, Stephen (sic), Jo, Sarah-Jane (sic).

■ The novelisation describes 'the psychic sound of pure faith', and explains that 'faith creates a psychic barrier… It plays havoc with [the Haemovores'] communications'. Ace tells the Doctor, "When I was near the Haemovores, I kept getting these strange thoughts. Words at the back of my mind…" The Doctor explains that these are the "telepathic communications between the Haemovores," before announcing, "It means you're slightly telepathic."

■ In the script, Briggs described the 'song' of the Doctor's faith as like 'the most beautiful soprano in the world singing the most perfect aria ever written'. He also suggested a suitable soprano/aria combination: Victoria de los Angeles singing the aria from Villa-Lobos' *Bachianas Brasileiras*. Suffice to say, something got lost in translation.

Sorin joins them inside and they head for the crypt. The Doctor explains that a person's faith can create a psychic barrier which will hold off the Haemovores. He prepares to lead everyone to safety through the tunnels to the naval camp – and Sorin says he will stay behind to defend his men, claiming his faith in the Revolution will protect him. He and Ace share a tender goodbye.

■ Ace seems to fall hard and fast for Captain Sorin – and when you read the description of her feelings in the novelisation, you get a sense of just how infatuated she has suddenly become: 'She knew she wanted to hold the powerful Russian in her arms for ►

Not good weather for sunbathing.

The Haemovores weren't keen on the Doctor's singing.

"That's not *that* fast. That's just one second per second."

Ace's baby mother – and grandmother.

the rest of time. She wanted to feel his warm breath on her cheek and his body tight against hers. She wanted to taste his taste and tumble with him into oblivion.'

Ace uses her explosives to break down the wall left by Millington's men.

■ Ace has used her homemade Nitro-9 explosives since her début in *Dragonfire*. According to the novelisation, she keeps her Nitro-9 in 'canisters of Fem-Fresh Maximum Protection Deodorant (Forest Orchid flavour)'.

Sorin holds off Jean and Phyllis with his faith in the Revolution. He holds a pin showing the hammer-and-sickle symbol of his political beliefs.

■ The hammer and sickle was first used as a symbol for the Russian Revolution, and would go on to be adopted as a symbol for the communist movement as a whole. The hammer symbolises the working class and the sickle represents agricultural workers; the symbol as a whole shows the unity between them.

The soldiers stay behind to buy the Doctor, Ace and Wainwright some time – just as the Doctor notices the flask Ace is carrying, identifying it as the all-important treasure from the East. They emerge from the tunnel – but Millington is waiting for him. He snatches the flask and the parish records, then orders the doors to the tunnel to be closed, sealing the Russian soldiers' fate.

■ During editing, it became apparent that the wellington boots worn by the cast in this scene (to protect them from the mud that had built up during recording) could be seen poking up from the bottom of the frame. A swift bit of digital trickery put a pile of ammunition boxes in the front of the shot, handily hiding everyone's legs.

Judson places the flask in the heart of the ULTIMA machine, just as Sorin arrives in the camp demanding to speak to Millington. The commander has Sorin taken prisoner.

■ Sorin's men wait at the perimeter of the camp, but he sends them away with the codewords "the wolves of winter." In Norse mythology, Fenrir – the obvious inspiration for Fenric – is a monstrous wolf whose arrival heralds the end of the world. Upon his arrival on the final battlefield, a terrible winter will fall and the final battle of Ragnarok will begin.

Ace visits Kathleen, who has just received news that her husband has died when his ship was sunk by the enemy. Furious at the death and destruction all around, Ace confronts the Doctor: "You know what's going on, don't you?"

■ The Doctor, after all, has form in the all-knowing manipulator stakes. He has often withheld information from Ace, notably in *Remembrance of the Daleks* (1988), in which he knows precisely what the Daleks are on Earth to find, and *Ghost Light* (1989), where he takes Ace back to a nightmare house from her youth – but more on that in a moment.

Sorin's faith protects him from the Haemovores...

'The Haemovores were imagined to look something like lampreys, with "a large sucker replacing their mouths"...'

The Doctor explains that Fenric is an evil force that existed before the universe was created. He needs to get the flask back as it contains Fenric himself, so Ace volunteers to distract the guard so he can free Sorin to help them.

■ Ace tells the Doctor, "I'm not a little girl" and then proceeds to seduce the guard. She talks of a "wind whipping up – I can feel it through my clothes" The dialogue was rewritten slightly during recording. Ace's original lines suggested that the weather was warm and sultry ("Clothes sticking to me. Is it this hot everywhere?"), but the reality of the weather during filming called for a different approach.

■ Ace suddenly backs out of the seduction (though fortunately after Sorin is released) when she senses "undercurrents, bringing things to the surface." At this point, there is a brief insert of a Haemovore's hand (most likely the Ancient Haemovore's) hovering next to the Viking ship lying on the seabed. Given the earlier revelation in the novelisation, this can be read as a glimpse of Ace's burgeoning psychic powers.

Jean, Phyllis and the Haemovores burst through the doors from the tunnel – but Wainwright stands ready to confront them. He holds up his Bible and tries to hold them back with his faith – but his belief collapses and the creatures set upon him, and kill him.

Meanwhile, the ULTIMA machine churns out a final ticker-tape name: Ingiga. A bolt of energy crackles from the flask, sending Judson flying across the room.

■ This is the name of the Ancient Haemovore, who is named as Ingiger in both the script and the novelisation (not Ingiga, as shown on the ticker tape on screen), and is referred to in the latter as an 'it'. Ingiger, however, is a female name – and the novelisation says that Ingiger's 'voice was part-woman's' or 'half-woman's'. However, in Part Four, Fenric-Judson describes the Ancient Haemovore as "another of the Wolves of Fenric [deciding] to show up and play *his* role."

The Doctor, Ace and Sorin burst into the ULTIMA machine room to find Millington crowing that "the gods have lost the final battle."

■ Convinced that Ragnarok is upon us, Millington says, "The dead men's ship has slipped its moorings," referring to the ship made out of dead men's nails that the trickster god Loki will sail into the final battle.

Judson rises to his feet. His eyes flicker open – and they glow a sickly green. He grins at the Doctor. "We play the contest again, Time Lord..."

"We play the contest again, *Time Lord!*"

The last living creature on Earth.

Fenric's chess match gets serious.

Dangerous undercurrents?

PART FOUR

FIRST BROADCAST: 15 NOVEMBER 1989

As the storm rages outside, Kathleen sings a lullaby to baby Audrey.

■ In the DVD re-edit, this scene is moved to after the aborted execution.

Fenric vanishes in a rush of light. Bates arrives and Millington orders that Ace, Sorin and the Doctor should be executed for treason.

■ The DVD features an extra shot of Anne Reid looking disgusted with Millington.

The Doctor, Ace and Sorin face a firing squad. The Russians attack and, in the confusion, our heroes escape...

■ Just as she thinks she's about to be shot, Ace cries, "Mum, I'm sorry!" In the extended versions of the story, the Doctor questions Ace about what she screamed. "Don't play games with me, Doctor," she warns him. "We're all playing games. Fenric's games. We're playing his games and falling into his traps."

The Doctor reveals to Ace that he must battle Fenric in a game of chess. "To the end this time," he adds.

■ The full story of the Doctor's first chess match with Fenric is told in the novelisation, in the form of an Arabian Nights-style fable called 'The First Contest of Fenric' and translated by Sir William Judson in 1847. In the tale, the evil Jinee Aboo-Fenrán is terrorising Constantinople and El-Dok'Tár challenges him to a game of chess. El-Dok'Tár 'picked some small, white bones from the sand; and, with his sharp knife, he quickly carved them into small figures. Then he took some pieces of black charcoal; and he carved those into small figures also...' For 'forty days and nights' (of course), the two 'played the contest of traps', with El-Dok'Tár finally claiming that the game could be won or lost in only one move – if Aboo-Fenrán could work out what this move was, El-Dok'Tár would admit defeat. Another forty days and night passed but Aboo-Fenrán failed to solve the puzzle – so, the evil entity's powers weakened by the contest, El-Dok'Tár banished his enemy to the 'Seven Shadows' by trapping him in a flask. The only mention of this background in the televised story comes when Fenric-Judson says, "He pulled bones from the desert sands, and carved them into chess pieces. He challenged me to solve his puzzle. I failed."

Following Fenric's orders, Jean and Phyllis head to the beach and summon the Ancient Haemovore from beneath the waves.

■ In the DVD re-edit, the scenes between Fenric, Jean and Phyllis in the tunnels are extended and reordered. They include a new sequence of two soldiers confronting the Haemovores and fruitlessly opening fire on them.

The Doctor and Ace head to Millington's office to fetch his chess set. Ace rushes to grab the set from the table, accidentally setting off a chemical grenade that has been left as a trap. The Doctor covers it with a waste paper bin – before they both realise that there are explosives under the table. They run out, just escaping the explosion.

■ The explosives look like they've been set by Millington – but, in the novelisation, the Doctor suggests otherwise: "It's not Millington, it's Fenric. Nothing is what it seems. Everything is a trap. He's playing with us."

Fenric meets the Ancient Haemovore and they discuss the future Earth from which the creature hails...

■ "My world is dead," the Ancient Haemovore says. As the rest of this episode unfolds, a picture forms of a future Earth ravaged by toxic waste and which caused humankind to evolve into the Haemovores. (Earlier in the story, the Doctor explains that the Haemovores are "what Homo sapiens evolve into thousands of years into the future," before claiming to have seen it himself.) "It doesn't become your world for a long time yet. First, you must kill all humans," Fenric says here – suggesting that the Ancient Haemovore will play some sort of role in turning the Earth into the 'dead' future from which he comes. In the novelisation, Fenric elaborates: "This planet doesn't become your world for thousands of years. First you must engineer the catastrophe that wipes out *Homo sapiens*. Force the genetic remnants to mutate to survive." As we'll see, Fenric wants the Ancient Haemovore to release Millington's toxins into the sea, triggering the transformation of the Earth into a poisonous wasteland – but it's unclear how immediate that transformation would be. In the novelisation, the Doctor says, "Think of those chemicals you're carrying. Which will be the droplet that finally overloads the Earth's fragile balance?"

■ Of course, there's a paradox brewing here: the Doctor cannot let the Ancient Haemovore poison the Earth's oceans – but if he stops the calamity, then the Ancient Haemovore himself cannot ever come to be. But with the Doctor's suggestion that the Earth's oceans are so close to collapse, maybe the conditions triggering the Haemovores' evolution will come to pass one way or the other. On the other hand, *Doctor Who*'s other depictions of future humankind make no mention of the Haemovores (compare, for example, *Utopia*/*The Sound of Drums*/*Last of the Time Lords* (2007)), which would seem to suggest they came from a parallel timeline which never transpired in the mainstream universe of the series.

Chaos reigns in the naval camp. As the Russians and the British forces clash, and the Haemovores attack anyone who moves, Ace remembers that Kathleen has a chess set in her suitcase. Millington begs Fenric to stop the Haemovores killing his men.

■ On seeing the Ancient Haemovore, Millington slips into more mythical muttering: "And the Great Serpent shall rise from the sea and spew venom over all the earth..." He is mistaking the Ancient Haemovore for Jörmungandr, the monstrous serpent who battles the thunder god Thor at the battle of Ragnarok.

Sorin and Bates decide to join forces. Relieved she can flirt with the enemy at last, Ace and Sorin have a moment. He gives her his hammer-and-sickle pin.

"Killing us won't make any difference!"

© DAVID RICHARDSON

■ The extended versions contain an extra scene where Sorin is confronted by Jean and Phyllis again and, even though he no longer has his symbol, he is still able to fend them off with his faith alone.

The Haemovores kill Nurse Crane. Fenric gets his own back for Crane treating Judson "like a child."

■ Fenric says a few extra words to Nurse Crane in the novelisation: "You've looked after this body all these years... And reporting everything you saw to your controllers in Moscow." It's not explicit, but the implication is that Nurse Crane is the woman with the lantern guiding the Russians to the shore at the opening of the book.

Vershinin arrives at the ULTIMA machine. Millington shoots him in the leg.

■ In the novelisation, Vershinin is killed by Millington's shot.

The Doctor sets the chess set up in the weapons laboratory while Ace stays with Kathleen. As the Haemovores close in, they make a run for it...

■ "I don't like dark buildings," Ace says as they barricade themselves in to Kathleen's quarters. "There was one in Perivale. An old empty house, full of noises. Evil." As written, this was meant to foreshadow the events of *Ghost Light*, in which the Doctor takes Ace to visit Gabriel Chase, the Perivale house which had terrified her when she was younger. With *Battlefield* and *The Curse of Fenric* swapping places, however, this becomes old news to the viewer.

Ace hurriedly bundles Kathleen into a jeep, telling her to drive to London as fast as she can.

■ "My nan'll look after you," Ace says – without realising that she's sending her nan to live at the address Ace thinks of as her nan's, although it's not yet her nan's address. Oh, you know what we mean. (There is no Old Terrace in Streatham, by the way, so good luck, Kathleen.)

■ As described in the script, Kathleen's escape was far more nail-biting. The Haemovores pursued Ace and Kathleen to the Range Rover. Ace leapt into the vehicle and started it up, the creatures clinging on as they tried to drive away. Ace braked suddenly, dislodging the Haemovores and enabling Kathleen to get away.

Their usefulness at an end, Fenric orders the Ancient Haemovore to send the psychic signal to kill the rest of his kind. Jean and Phyllis scream, and dissolve into dust.

■ The BBC1 children's programme *Take Two* visited the set of *The Curse of Fenric* on the day this scene was filmed. Eager to have some juicy special effects work to show off, the behind-the-scenes segment focused on the disintegration of Jean and Phyllis. This effect was hurriedly prepared to give the *Take Two* team something to film – but in the end, Nathan-Turner and Mallett thought the effect looked as rushed as it actually was, so the sequence was later redone and re-recorded.

Fenric enters the laboratory and the Doctor challenges him once again: "The game of traps... One move. Find the winning move..."

Meanwhile, in the ULTIMA machine room, Bates is helping Vershinin when Millington walks in. Bates pulls a gun on him – but it's Vershinin who shoots, killing Millington.

■ In the bloodier pages of the novelisation, Vershinin is dead by this point and Millington offloads another couple of shots into Bates, for good measure. ►

◄ The Doctor confronts the Ancient Haemovore in the tunnels under the camp.

■ The Doctor says that the Ancient Haemovore's presence in the twentieth century is "another of Fenric's games. He carries you back in a time storm, to destroy the earth's water with chemicals." The re-edit on the DVD casts more light on this, with the Doctor saying that the Ancient Haemovore was "carried back thousands of years in a time storm, to ninth-century Transylvania" and "like a faithful servant [he followed] the flask." "A merchant bought it from Constantinople," the Ancient Haemovore says. "I followed him through Europe. I followed the Viking pirates who stole it. And I followed it here." Add this information to what we've learned of Hemming's journey in the novelisation, and perhaps we can conclude that the 'black fog' which followed the pirates was the work of the Ancient Haemovore and it was he who killed them. (There's a suggestion, therefore, that the Ancient Haemovore himself is the inspiration for the myth of Dracula.)

Ace enters the lab to find Fenric struggling with the chess puzzle. Judson's "weak body" is failing and Fenric is clearly losing again. She leaves the room, and runs into Bates and Vershinin, who have joined forces. "We were just pawns in the game," Vershinin says. "But the pawns are fighting together now..." In a flash, Ace realises the solution to the chess problem...

■ In the novelisation, Bates – having been shot by Millington – gives Ace this clue with his dying breath.

Sorin enters the lab, to find Fenric nearly collapsed over the chess board. He reveals that Sorin is "touched by the curse of Fenric."

■ In the DVD special edition, Sorin mentions that his grandmother was English, and Fenric responds: "Emily Wilson. Granddaughter of Joseph Sundvik," once again putting the Sundviks at the heart of Fenric's twisted family tree. Is it possible, in fact, that all the current Wolves of Fenric are descended from the Sundviks? As we're about to find out, there is a definite genetic bottleneck in Fenric's scheme...

Ace enters the lab to see Sorin at the chessboard. She reveals that, to solve the puzzle, the black and white pawns join forces to defeat the white king – and Sorin turns round, to reveal with green-glowing eyes that Fenric has a new body. The Doctor bursts in, but it's too late...

■ Fenric explains that the Wolves of Fenric are "the descendents of the Viking who first buried the flask," meaning Hemming. Therefore, all the Wolves are descended from the daughter he had with the Northumbrian woman (named Wulf-aga in the novelisation). Fenric goes on to tell Ace that she is a Wolf, too: he reveals that "in 30 years, the baby [Audrey] will be grown. She will have a daughter. That daughter will be you." If we take Fenric's comment as accurate, this would suggest that Ace was born in 1973. (Several spin-off novels, including *Timewyrm: Revelation* (1991) by Paul Cornell, give her birthday as 20 August 1970.)

Fenric orders the Ancient One to kill Ace and the Doctor – but Ace holds him at bay by using her faith in the Doctor as a psychic barrier. Fenric tells the Doctor he will spare Ace's life if he will kneel before him. The Doctor refuses, telling him to kill Ace, and claiming that he has just been using her all along. Ace's faith is shattered – and the psychic barrier dissolves...

The Ancient Haemovore surveys his world.

'There's a suggestion that the Ancient Haemovore himself is the inspiration for the myth of Dracula...'

■ The Doctor reveals that he had seen Fenric's hand in events some time ago, as far back as *Silver Nemesis* (1988): "Do you think I didn't know? The chess set in Lady Peinforte's study? I knew." But Fenric claims that he has been manipulating events "since Iceworld, where you first met [Ace]", referring to *Dragonfire*. In that story, when we first meet her, Ace claims to have bungled a chemistry experiment and accidentally summoned a time storm, which dragged her halfway across the universe to Iceworld. But, as the Doctor points out here, "She couldn't even pass her chemistry exams at school and yet she manages to create a time storm in her bedroom. I saw your hand in it from the very beginning." It seems that Fenric uses time storms as a way of putting his Wolves (Ace, the Ancient Haemovore) precisely where he wants them.

The Ancient One grabs his canisters of poison and backs Fenric into the chamber. He releases the toxin, killing both himself and the evil being.

■ A final shot (restored in the DVD re-edit) shows a blob of green goo on the floor of the chamber – the remains of the Ancient Haemovore – but no sign of Fenric's borrowed body, implying he has escaped.

■ We will meet Fenric again in the *Doctor Who* audio drama *Gods and Monsters* (Big Finish, 2012), in which the Seventh Doctor finds himself caught up in Fenric's new game of traps.

The Doctor drags Ace outside. She is in floods of tears, furious at what the Doctor said. The Doctor explains that he only said those things so that the Ancient One could kill Fenric. Reluctantly, Ace forgives him.

■ As McCoy and Aldred run into the open, they slip on the churned-up ground. McCoy sticks his hand out to break his fall, getting mud on his hand – but the mud has miraculously vanished in the next shot, when he puts his hand on Aldred's shoulder.

■ In the novelisation, the Doctor explains that he has long had his suspicions that Fenric was using Ace to get to him: "Ever since I've known you, I've known you were part of the trap. I've known and I didn't tell you. I let Fenric manipulate you, because I knew that you would lead me to him. I suppose I've been manipulating you too..." You *think?*

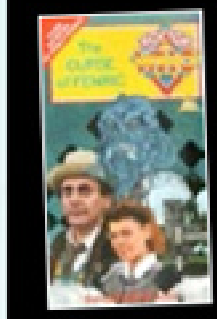
In the bay, Ace stares at the picture of her mother as a baby. "Why can't I stop hating her?" The Doctor encourages her to let go of the confusing feelings surrounding her mother. Ace dives into the water, and hears Kathleen's voice – and her own, saying she'll always love little baby Audrey. She emerges from the water smiling. She and the Doctor depart.

■ Aldred was offered the services of a stuntwoman for this scene, but she insisted on swimming underwater herself.

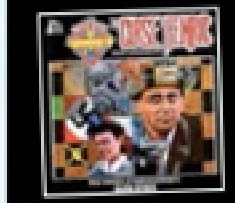
■ The novelisation offers us a glimpse of Ace in the future – well, the past – well, it's complicated. And not a little icky. The epilogue is set in 1887, in Paris, where Ace – now known as Dorothée – is romantically involved with Count Sorin from St Petersburg. This Sorin is the great-grandfather of Captain Sorin, and Ace has "fallen hopelessly in love with him". And so, we must face the disturbing possibility that Ace has spent much of this story lusting after her own great-grandson... **DWM**

FURTHER INFO

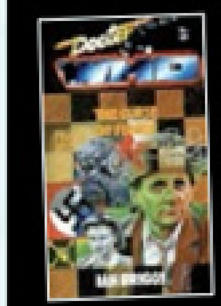
DVD
COMPANY BBC DVD
YEAR 2003
CAT NO BBCDVD 1154
AVAILABILITY Out now



VIDEO
COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4453
AVAILABILITY deleted

SOUNDTRACK


COMPANY Silva Screen
YEAR 1991
COMPOSER Mark Ayres
AVAILABILITY Deleted

NOVELISATION


COMPANY Target Books/ WH Allen
YEAR 1990
BOOK NO 151
AUTHOR Ian Briggs
AVAILABILITY Out of print

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

TELEVISION
DVD
AUDIO
BOOKS

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> **'With almost every scene featuring Matt Smith, this last hurrah allows him to give us everything that's characterised his Doctor…'**

The Time of the Doctor **TELEVISION**

70

'The scene where Salamander puts his feet up and lights a cigar is glorious, but this is also where the plot starts falling apart.'
The Enemy of the World **DVD**

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'It might have seemed controversial to have John Hurt elbow his way into continuity, but there was no doubt he'd put in a majestic performance.'
The Day of the Doctor **DVD/BLU-RAY**

75

'The timey-wimey story has the added benefit of feeling like a typical adventure for Matt Smith's Doctor.'
Destiny of the Doctor: The Time Machine **AUDIO**

The Time of the Doctor

The Eleventh Doctor vows to protect Trenzalore, and Clara has Christmas dinner to worry about – but will silence fall when the question is asked?

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One/BBC One HD

STARRING Matt Smith (the Eleventh Doctor),
Jenna Coleman (Clara Oswald), Orla Brady (Tasha Lem),
Karen Gillan (Amy Pond), Peter Capaldi (the Twelfth Doctor)
WRITTEN BY Steven Moffat
DIRECTED BY Jamie Payne
FIRST BROADCAST 25 December 2013

Once upon a time, a long, long time ago – longer ago even than that – a man in a box fell into a garden and helped a little girl scare away the monsters. But that wasn't The End. That was how the story began.

A long, long time later – or three years, eight months, and 22 days if you're measuring it the boring way – the man arrived in a magical town called Christmas. It was here he stayed for the rest of his life, growing very, very old. Older than he'd ever been. That was because he knew, should he ever leave, the monsters would come and everyone would be very sad. But in the end? In the end it was too much for the old man...

So concluded this Doctor's fairy tale, which bookended his début, *The Eleventh Hour*, and neatly and satisfyingly encapsulated all of his adventures in between. *The Time of the Doctor* displayed a kind of restraint and class that perfectly suited Matt Smith's own take on the title role. When his predecessor, the one who "regenerated and kept the same face," quit the show, his finale had seen him take a ponderous and, for this viewer, slightly nauseating final lap of honour to wave at all his old pals. Get on with it! *Get on with the regeneration!*

This Christmas, however, there was only a discarded bowtie, fish fingers and custard, a glimpse of Amelia and that moving and surprising vision of Amy Pond – this incarnation's definitive Girl Saturday – as overt tribute to the good times we'd shared. All were touched upon lightly and then, with a flick of his head, he was gone.

In actual fact, this finale was no less laden with sentiment and celebration than those final minutes of *The End of Time*. However, Steven Moffat's script agreeably spread most of the beats out across the episode. It was a tale that invoked all the best bits of this Doctor's reign, from Weeping Angels (buried in the snow; brilliantly elegiac imagery) to the Silence (did you spot them lurking in the frescos in Tasha Lem's boudoir?) to the Crack in Time (we'll give it capital letters, it deserves it). Forget the overdue explanation for the TARDIS blowing up, it was the resolution of what the Time Lord saw in Room 11 during *The God Complex* that thrilled me most.

But, ah, the Crack in Time, which, we now realise, has been the jagged motif running through the whole of Matt Smith's tenure. As Mr Moffat reveals elsewhere in this month's **DWM**, from the very beginning he knew that the first perils inflicted upon his new Doctor would be collateral damage from the final battle. That notion indicates a kind of 'box set' thinking, a view of *Doctor Who* as a cogent, connected and continuing narrative, rather than the discrete series of one-off adventures the show used to bring us back in the day. As such, it adds another layer to this curtain call, a special sense of finality. We really are packing everything up about Matt Smith's time, and putting it all away forever. Silence has indeed fallen, and so has the Eleventh. We don't need to worry about this stuff anymore.

How evil! The Daleks attack Christmas!

Although... who was the woman in the shop who gave Clara the phone number for the TARDIS back in *The Bells of Saint John*? Don't think we're there yet.

It also taps into the running theme of fate, something many of Moffat's tent pole stories have addressed. We've come to learn, under his aegis, that history can be rewritten. But what of the future? In this adventure, the Doctor talks of "the destiny trap" and that "you can't change history when you're part of it." However, by the end, it does appear he has succeeded in doing just that. True, Trenzalore still ends up a blasted ruin, but by closing off the threat presented by the Time Lords, and then leaving in his blue box, it seems as if he has subverted his own death and stopped the TARDIS from turning into an oversized war memorial.

The panache that's been employed each time our hero cheats his way out of some kind of seemingly preordained outcome has always offset any sour grapes we might feel about being duped. But maybe, in the final tidying up operation accompanying this incarnation's exit, we should also now dispense with the tease of ultimately empty prophecies.

One final thought about the Crack in Time, which we last see as a Cheshire Cat smile hanging in the sky, is that it's been a suitably fantastical hook upon which to hang the last three and a bit years of TV. "I really do think of *Doctor Who* as a fairy tale." That's what Moffat said in 2010, the incoming showrunner briefing the press on his vision for the series. "And I don't mean *like* a fairy tale; *actually* a fairy tale." The aesthetic inevitably became more diffuse over time. Or perhaps covert, because isn't the recent notion of the Doctor's forbidden name really just a rejig of the legend of Rumpelstiltskin? Nonetheless, those more whimsical elements were overtly pushed to the fore in this finale, set in a town that felt like the fanciful twin to Leadworth from way back when, and with much of the Doctor's story relayed to us in the past tense, either as a fable or through children's drawings.

Weirdly, then, at the same time there were also glimpses of a more rooted take on *Doctor Who* than we've seen in recent times. Clara's new home is a tower block which brings to mind the Powell Estate, and the story was peppered with contemporary pop cultural references such as the *Strictly* Christmas Special and that plug for iPlayer. But – just glimpses.

So much about *The Time of the Doctor* is deftly judged. The throwaway bit of stuff with the Seal of the High Council, nicked from the Master during *The Five Doctors*, is pleasingly blasé and I very much liked the (non) representation of the Time Lords themselves – they're much scarier as a legend kept off-stage. A big bad wolf somewhere out there in the dark. But I'll admit, I was a little uncertain of the shape of the story. Somehow it felt as if it had more breadth than depth, a narrative spilling out along the horizon rather than propelling us over it. I'm not sure this is a criticism per se, more that it didn't quite conform with my expectations, and I initially found it difficult to understand the territory. Maybe that sounds silly, because Moffat's most deployed tactic is surprise, a pull-back-and-reveal whence we realise we've been looking at something in exactly the wrong way. The pre-titles conform to that. They wilfully baffle, from the mysterious planet beaming out its mysterious message, to the Doctor already armpit deep in some sort of caper involving the Daleks and a friendly Cyberman head. (Handles, by the way, *must* return.) Interspersed with this we have Clara's Christmas dinner crisis and maybe one of the most limp throws ever into the theme tune. Expectations are... are what? There's no real indication of where this is taking us. But actually, switch off the bit of your brain that's trying to jump ahead – because you're only going to end up in all the wrong places – and let this thing go where it goes. Even if the route isn't always clear, there's a rare chance to spend some real quality time with the Doctor.

With almost every scene featuring Matt Smith, this last hurrah allows him to give us everything that's characterised his version of the character. I loved his continuing revulsion to booze, ungallantly spitting out whatever that sophisticated concoction was Tasha Lem offered him. He was also able to assert – as he did back in the beginning – "this planet is protected." And get in a spot of ill-judged air-kissing, some hopeless flirting ("Hello handsome" to Clara's gran) and a rather more successful attempt at seduction with the aforementioned Tasha, the most recent pro forma Moffat-curated sexually available alpha female.

In addition, one suspects the writer purposely armed his leading man with new dimensions to explore, as a kind of parting gift. The idea of aging the Doctor, and not through some nefarious jiggery-pokery but just by the passing of time, is bold and exciting. Timescales are vague but there's every chance this incarnation has lived longer than his previous selves combined. It's fascinating to see the Time Lord at the other end of his journey, and to realise that when it comes down to it, it's simply old age, and not the Daleks, that does for him. Here is a Doctor who, contrary to his last regeneration, accepts the dying of the light rather than raging against it. He's also a man who, despite his vow to "step back into the shadows" in *The Wedding of River Song*, is living up to the legend once again. He's grandstanding and louder and prouder than he's ever been, meaning the smart-arse question of yore, "Why don't they just shoot him?" gets its answer – because 'they' are terrified there's something more.

The old man fends off yet another attack, although not quite with the help of his sonic screwdriver...

The Doctor with – perhaps – his longest-running companion: Handles.

> 'The Doctor says you can't change history when you're part of it – but he seems to have succeeded in doing just that...'

More pertinently, the aging gives Smith something different to do. His bandy-legged, E-numbered-up Doctor becomes slower and somehow squatter. Dabbing a walking stick in front of him, the profound transformation in the character's very physicality is testament to the impressive versatility of this actor; perhaps the most gifted to take on the role since Patrick Troughton. Alas, though, it remains a truism that no prosthetics or CGI yet concocted can convincingly make someone look elderly. It means a lot of Smith's very finest work is delivered underneath a Davros-like death mask. Thankfully, he has the chops to sell it, but it's a relief when the Doctor 'resets' to form before the final curtain. Don't know about you, but I slightly disengage whenever our hero is transformed in such a fashion (it's facile of me, I accept, but it's the same reason I couldn't invest in the Tweety Pie Doctor's fate in *Last of the Time Lords* – he's no longer the character I know), but worse still, imagine how aggravating it would be to have to live with a regeneration wherein our Doctor no longer looked like our Doctor at the big to-do. A note of explanation would need to be appended to every future clip-compilation. These things matter.

So in a similarly superficial vein, congratulations also to Smith's stunt hair, a very fine wig that ensured continuity of coiffure and presented Moffat with the opportunity to write in a very silly and thus very enjoyable gag about where the Time Lord stashes his spare key. To think, if the Third Doctor had got up to such thatch-based nonsense, he could have concealed Bessie in there, such was the beneficence of his Season Eleven barnet.

Enough fooling around. And enough for now on Matt Smith's superlative performance – arrangements have been made for more of my simpering elsewhere (see *After Image*, page 68).

Instead, it's worth noting another extraordinary turn in this adventure. Jenna Coleman has had a tricky brief as Clara, the impossible girl. Until the end of the last series, she was never a character we could truly know. But now she's starting to feel real – with an actual home and hints of an actual family. More than that, she's called upon to carry the emotional burden of this story. The Doctor being the Doctor, he can never really express the sorrow underpinning his situation. He's all stoicism and silliness. So it comes to Coleman to do that for him... and for us. She sets the tone perfectly. This isn't mawkish melodrama (although, in the very best sense it is entirely that), it's contained and refined, a kind of enclosed grief – the type one expresses while simultaneously trying to be brave for another person's benefit. The end of a Doctor's life is so huge for the programme, it doesn't need more than that. Yes, it's going to be exciting when Peter Capaldi really gets going, but on the strength of this, I think there's a lot more to come from Coleman too, and – if their initial encounter is representative of anything – perhaps a Clara who's more often on the back foot.

Here and now, her relationship with her Doctor reaches a point where it feels satisfactorily played out. Compelled by the truth-field, she blurts out she's travelling with "a man from space" whom "I really fancy," and spoken aloud, it seems to neuter that impulse. The fact she finds a route back – twice – when he attempts to return her to safety on Earth (something that echoes Christopher Eccleston's Doctor putting Rose out of harm's way in his 2005 swansong, *The Parting of the Ways*) highlights the depth of their friendship. At the end, it never comes close to feeling like there's going to be some stumbled confession of love, or even a clunkily conspired snog. After all the flirting and coquettish kisses, it just comes down to the agreeable fact this is the Doctor and his companion, and they genuinely like each other.

So to the regeneration, which is cleverly presaged by Murray Gold's wonderful electronica score reprising a key theme from the dying moments of *The End of Time*. Since returning to TV, *Doctor Who* has played merry hell with what was once a simple roll-back-and-mix. The Doctor must now die on his feet, rooted to the spot in the TARDIS. With maximum foreshadowing and a massive fireworks ►

show. Weirdly, then, although Moffat ups the stakes still further with an 11th hour (forgive me) revelation that the Time Lord has bashed through his entire allocation of lives and "can't ever do it again," that extra element of jeopardy never really comes into focus. True, it's probably the reason this Doctor ends up living out a longer life than all of the others, but there's never a tangible feeling that this is really it. That's not to say I have a problem with how the issue is resolved. His fellow Gallifreyans blowing fairy dust at him? It sounds crazy, but the imagery is beautiful and thematically it makes sense. It's more that this feels like a question that didn't need to be asked right now, and is then answered with an undramatic alacrity.

When the now familiar Ready Brek corona does arrive, it's used as something the Doctor can implement to zap Daleks spaceships out of the sky. A big old light show, and then fade to black.

This is a splendid, but worrying tease. For a moment it feels as if we might have missed the switchover, and when Clara ventures into the TARDIS the expectation is the camera is panning up to show us a new man. But, no, thankfully, Doctors aren't dispatched quite so quickly anymore. There's still time for a proper goodbye, and Matt's final speech is beautiful. It's sad, yes, but it's more about hope. "We all change, if you think about it," he says. "We're all different people all our lives. And that's okay, that's good – gotta keep moving. So long as we remember all the people we used to be." There's nothing maudlin here, just a gentle but pragmatic weighing up of the obtuse kind of life and death the Doctor experiences. It works as reassurance for Clara but mainly for us at home on Christmas Day (a sarky Linda at the Oswald dinner table: "Oh that's nice, crying at Christmas"). A regeneration story is one that prompts a myriad of conflicted emotions. In some ways it's the real meat, as rich as *Doctor Who* gets. It's the moment when the doors are flung open and every and any possibility is present. Except one. This Doctor is about to become the old Doctor and – anniversary shindigs aside – we'll never see him again.

The Doctor comes to call at Christmas. He's in for a long stay...

> **'Matt Smith's final speech is beautiful – it's sad, yes, but it's more about hope...'**

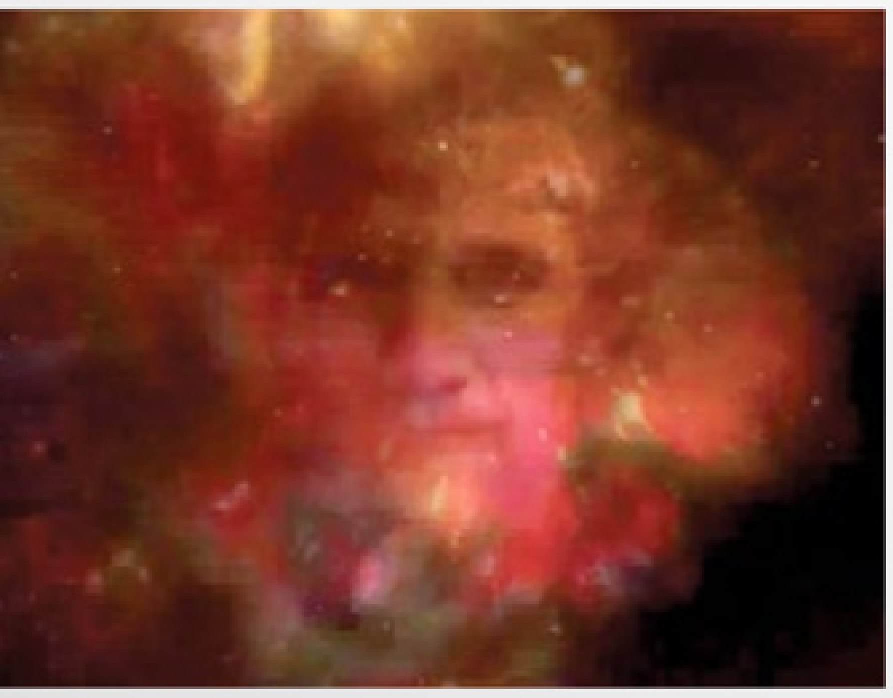
When the change comes, it's swift and merciless. A flick of Matt Smith's head, and now it's Peter Capaldi griping about his kidneys, being the most boggle-eyed Doctor since the last boggle-eyed Doctor, surveying Clara as if he's come upon some weird new alien species and asking the brilliant question, "Do you happen to know how to fly this thing?" It was strange. I didn't feel the traditional, vestigial prickle of resistance to the new guy. He's going to be *great*.

Maybe, just maybe, even Matt Smith-great. Because Matt's been the best of all Doctors. "I will always remember when the Doctor was me," is the last thing he says in the role. We'll always remember too. Once upon a time there was a man in a box who took us on lots of crazy adventures, from Leadworth to Trenzalore. We saw weird new things together, observed from unexpected new heights. That part of the story is now over, but a new chapter begins.

Many, many more will follow but in no small part thanks to Matt, it's safe to say that wherever the Doctor's tale takes us next, there are two words that will never, ever be a part of it...

The End. **DWM**

After Image...



December 2008 was, it's fair to say, an odd time for Matt Smith. Although the world was yet to know it, he'd just been told he was to become the 11th actor to play the Doctor. Between now and then, he had commitments to fulfil. One of them was a day of press interviews for BBC Two crime drama *Moses Jones*, due to air in February.

Matt had been cast in the supporting role of DS Dan Twentyman, and found himself reporting to London's rather stark Hospital Club on Endell Street to hop between various 'roundtable' groups of journalists and make pleasant, promotional chat.

Also along, *Moses Jones*' leading man, Shaun Parkes. Not only was he known for *Casanova* and, indeed, a 2006 appearance in *Doctor Who*, but, according to someone in the know from one of the TV listings magazines, Parkes had just been offered the role of... The Doctor.

How Matt must have inwardly shrieked as his co-star politely fended off repeated enquiries about this exciting new gig. How he must have howled inside when he himself was asked the journeyman question: *What's next for you?* He didn't say. He spoke, instead, of Christmas plans with his girlfriend in Barbados, and how good it would be if *Moses Jones* would go again. Maybe his first white lie uttered in the name of the Doctor.

October 2009, and another press day. This time it was at the BBC in Cardiff, and Matt was very much the main event. When asked what he was going to bring us as the next Doctor he said: "It's difficult. While I'm doing it, I can't analyse it. At the moment I just try to make the right choices and play the truth every day, via my soul and my body and my history and all that sort of stuff." And then he thought a little more before saying something that, fittingly, would echo the last lines he'd come to utter in the role. "He's in me now. My version of the character is now the Doctor to me. It's just thrilling."

Although he seemed an unconscionably young Doctor at that (just 26 when he landed the job) the character Matt found was nonetheless the pottiest and at times most professorial version of the Time Lord: a mix of Frank Spencer and, well let's not shy away from it, William Hartnell. Much has been written about the strange oxymoron wherein this young man – born in the gap between Seasons 19 and 20, for God's sake – has been better than anyone else at embodying a character who's 900-plus years old. But that's not the only paradox.

His incarnation has been the one who was both properly grumpy and properly silly. Each extreme meant he fitted well with children, and throughout his run was effectively paired with a stream of youngsters: Amelia Pond, Elliott in *The Hungry Earth*, the young Kazran in *A Christmas Carol*, George in *Night Terrors*, Lily and Cyril in *The Doctor, the Widow and the Wardrobe* and – we still shudder at their names – Artie and Angie in *Nightmare in Silver*. He was also *au fait* with the fripperies of twenty-first-century life, such as Wi-Fi or temping at a call centre, but utterly alien too, and in a brand new fashion. Sure, Tom Baker's Doctor walked in eternity, but Matt's was more a tourist, cooing as he observed such weird customs as air kissing or, indeed, wearing clothes. And finding smashing souvenirs like fezzes or a lovely pair of reading glasses. His was also the most bashful, but still a slick operator. Like David Tennant's version, he ended his run with a wife in the wings and the memory of half-a-dozen kisses played out across his lips.

Matt's Doctor could be anything. Grouchy, groovy, fusty and epic. With his flaying limbs or his imperious stare, you never knew quite what you were going to get. On the odd occasion, even cowardly, cruel and unkind.

September 2013 was, it's fair to say, an odd time for Matt Smith. A week away from wrapping forever on *Doctor Who*, here he was in one last press junket for the show. A bit of a tough ask, to talk with vaguely familiar faces about this heart-breaking juncture in his career. "You've got to go sometime, and, God, would people really want me to stick around?" he said, modestly. "I don't know. But I think it's the right time for the show. It re-galvanises it, it renews people's interest."

For this reviewer – who's had a lovely time yapping at Matt Smith's heels through the pages of **DWM** – the level of fascination has never dropped. That's been due to that huge array of contrasts in Matt's performance. And it's meant his portrayal has encapsulated the biggest and very best contradiction of them all. He has been the most modern of the Doctors, but also the most like the ones we had when we were growing up.

GRAHAM KIBBLE-WHITE

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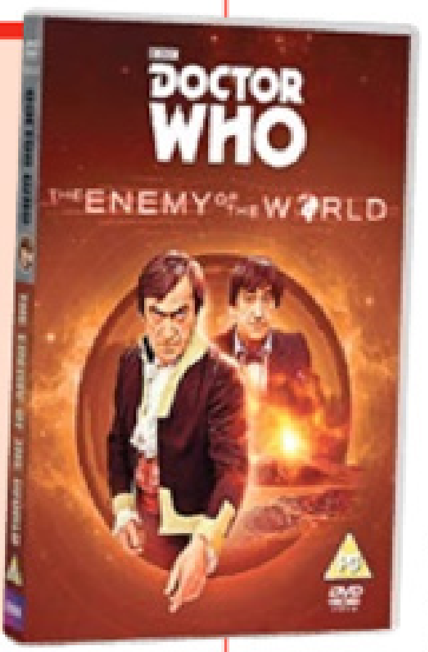
The Enemy of the World

The long-lost Second Doctor story comes to DVD – but how does it measure up in the cold light of day...?

REVIEW BY **JONATHAN MORRIS**

DVD BBC
STARRING Patrick Troughton (the Second Doctor and Salamander), Frazer Hines (Jamie McCrimmon), Deborah Watling (Victoria Waterfield)
WRITTEN BY David Whitaker
DIRECTED BY Barry Letts
FIRST BROADCAST 23 December 1967 – 27 January 1968
RRP £20.42



It hardly seems real. After years of being thought lost, remembered only through 'telesnaps' and its soundtrack, *The Enemy of the World* actually *exists*! Which makes watching it a bizarre experience, like watching the best-ever-telesnap-reconstruction, as scenes only glimpsed through a handful of not-particularly-representative stills spring to life. And there's Episode 3, the only episode to exist (no, they *all* exist, I keep forgetting) which, after years of being taken in isolation, our only means of judging the story as a whole, is suddenly seen in context, as a breathing space concerned with crockery, corridors and catering in the midst of a spy thriller conducted on a global scale.

With its extensive location sequences, it's the first episode that impresses most. The Doctor leaps from the TARDIS, scurrying across the beach in a Richard-Lester-style long shot, then throws off his suit and bellyflops gleefully beneath the waves. It's exactly the sort of giddy enthusiasm you could imagine Matt Smith performing in a twenty-first-century episode. Within a few minutes he is fleeing with his companions Jamie and Victoria (at her most pert) from a hovercraft that looks suspiciously like a camper van, only to be rescued by the equally pert Astrid in a helicopter to the frenetic strains of Béla Bártok. And television critics still peddle the myth that *Doctor Who* in the 1960s was cheap! It was a Bond movie!

The registration card in the helicopter gives the date as 2018, and soon we discover that *The Enemy of the World* is a nightmare vision of the future, at least as far as the wallpaper in Astrid's bungalow is concerned. The fashions are an intriguing mix of Regency flamboyance and tight-fitting futurism, but aside from a few mentions of hovercars and rockets, what is interesting is that this is a vision of the future well within the bounds of scientific possibility. It's been said that the story is essentially a 'historical' story that happens to be set in the future (like 2009's *The Waters of Mars*), but there is a case to be made that *The Enemy of the World* is an early example of the genre of 'mundane science-fiction'; showing us a future in which everything is either within the limits of current technology (such as video conferencing) or which is scientifically plausible (Salamander's Sun Store and the development of tectonic weaponry).

The great revelation of the first episode, though, is how enamoured the Second Doctor is with Astrid (again, something easy to imagine of the Eleventh Doctor). It's played as a schoolboy infatuation but nevertheless this is properly grown-up *Doctor Who*, set in an uncompromisingly grim world with prolonged deaths and hints of torture, domestic abuse and even prostitution. The only flaw with the episode is the inelegance of the plotting as the Doctor is attacked by some 'good guys' disobeying orders, who are so inept they accidentally shoot one of their own number.

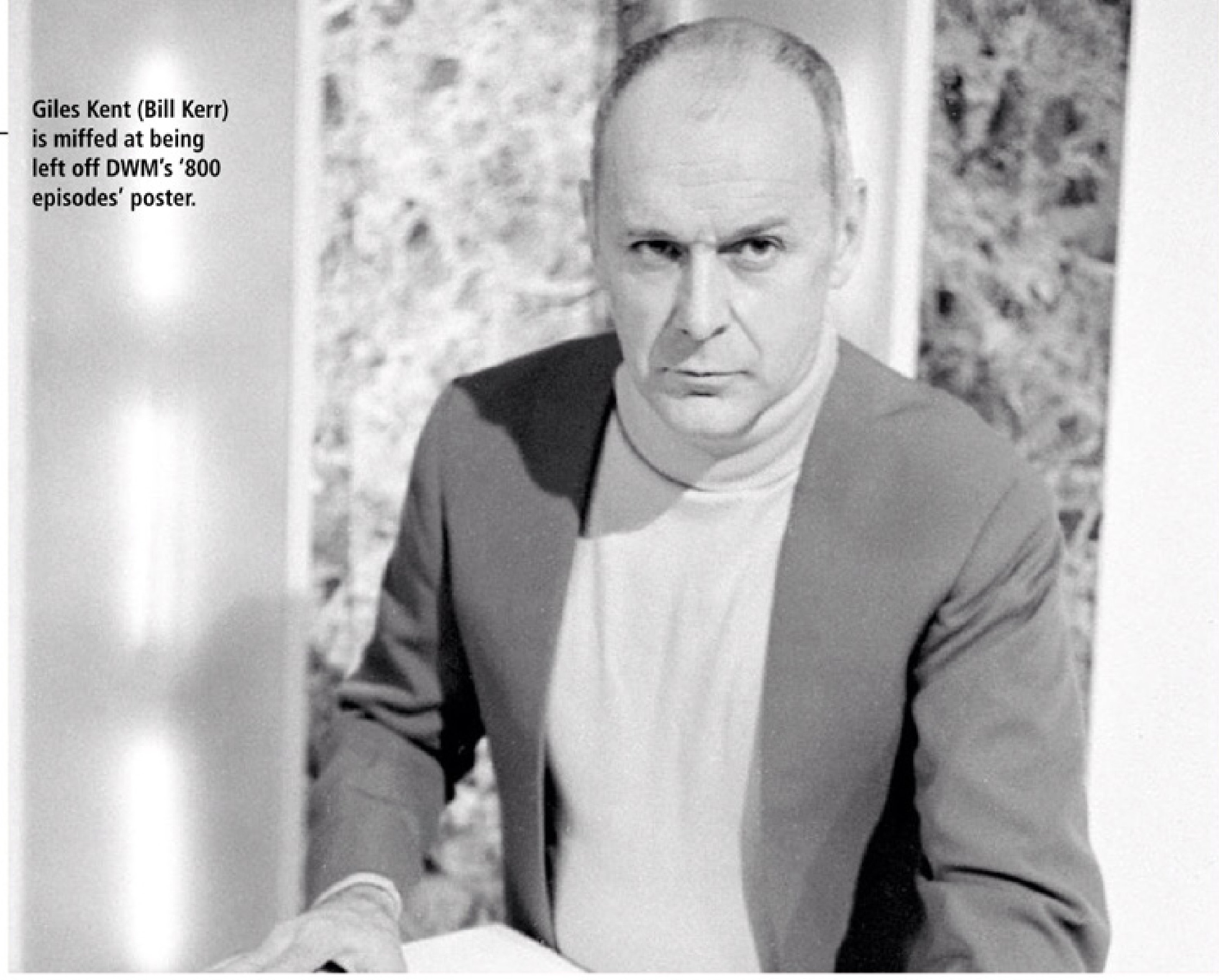
Episode 2 shows us, through his manipulation of Fedorin, how Salamander has gained control of the world. Patrick Troughton's transformation into Salamander is so convincing it had the effect of leaving this viewer a little frustrated that he was stealing screen time from the Doctor. Indeed, from this point on the story is essentially one in which Salamander is the lead, in much the same way that *Richard III* is all about King Richard; the ostensible heroes of the story are sidelined or absent (in the second half, Astrid is the closest thing the story has to a protagonist) and it is Salamander's mistakes that bring about his downfall in what is, broadly speaking, a revenge tragedy.

In his review in **DWM** 467, Matthew Sweet mentioned the story's debt to *The Great Dictator* (1940); however, in that film the villain is replaced by his doppelgänger and it's a shame *The Enemy of the World* misses an opportunity to show us the Doctor in command of a global empire (perhaps while Salamander is occupied in his bunker). The other omission is that there is no explanation as to why the Doctor and Salamander look alike; nowadays one suspects there would be some science-fiction reason to avoid the story hinging on a coincidence.

After the spectacular visuals of the opening instalment it's almost a relief to see a few endearingly wobbly moments in Episode 2. Director Barry Letts has fun with back projection for the scenes in the park and the disused jetty ("Disused Yeti?"), but the scene where Salamander and friends watch the volcanic eruption through binoculars recalls the "The ants are back" gag from *Father Ted*; it's as if they're peering into the living room of the apartment opposite where someone is watching *The World's Greatest Natural Disasters*.

Viewed on its own, Episode 3 is a sedate affair, which becomes a slight problem when viewed in context and you realise *a volcano is erupting a few miles away*. There are earthquakes and landslides within sight of the building, yet life continues as normal! On the other hand, seen as part of the story it becomes clear that the writer David Whitaker is foregrounding Jamie and Victoria in order to compensate for their absence in the following episode. Victoria in particular gets some lovely scenes with Griff the Chef and Fariah. Whitaker may not have created the most robust plot in the world but he has populated it with some beautifully well-drawn characters, notably two strong, cliché-defying women in Astrid and Fariah. Even Benik is more three-dimensional than your average henchman – deliciously played by Milton Johns as a preening, unctuous sadist who has his hair cut by his mother.

Illustration: Ben Willsher



Giles Kent (Bill Kerr) is miffed at being left off DWM's '800 episodes' poster.

> 'It is Salamander's mistakes that bring about his downfall in what is, broadly speaking, a revenge tragedy...'

The fourth episode may not be the most accomplished but it holds the most surprises – not least because it doesn't have any telesnaps. The clumsily-executed scene where the guards storm Kent's office rather exposes the limitations of studio-bound drama, but the moment where Fariah uses her last dying moment to slap Benik is very powerful. However, the real treat of this episode is Salamander's descent into his underground bunker – and Colin and Mary.

Oh, Colin and Mary! Barry Letts, for all his talents as a director, would occasionally let through acting performances which were less than impressive, but in this case the actors are trying their best – their desperate best – to give two thinly-drawn characters some sort of life. Adam Verney's Colin has the twitchy, eye-darting intensity of a young Hugh Laurie, caught somewhere between *Look Back in Anger* and *Crossroads*, addressing his dialogue either into the distance or with yearning towards the ceiling, while Mary has the fey, dippy-hearted quality of *Harry Potter*'s Luna Lovegood. Their performances are so compellingly absurd it is difficult to resist the temptation to watch their scenes over and over again.

Their frustration is understandable, having been trapped underground in a bunker where every day is Casual Friday and where some joker has put Bártok's *Music for Strings, Percussion and Celesta* on repeat play on the office iPod. The assembled scientists have reasoned that as it's a Troughton adventure and they are in a base, they must therefore be under some sort of siege. They are convinced that a nuclear war has broken out on the surface (seemingly in the year 2013) and have been convinced by Salamander to take revenge on the perpetrators using a form of long-range fracking. With their Space Pyjamas, clipboards and shambolic attitude they could virtually be a parody of the crew of Britannicus Base seen in *The Ice Warriors*. The shift in tone from the first half of the episode is startling; it's a great twist, possibly inspired by Philip K Dick's *The Penultimate Truth* (a 1964 novel about a group of humans confined in a bunker in the belief that war is waging on the surface) or the recent television adaptation of *Level 7* by Mordecai Roshwald.

The scene where Salamander puts his feet up and lights a cigar is glorious, but this is also where the plot starts falling apart. The cliffhanger to the previous episode saw Salamander learning that there is a man impersonating him, yet he does nothing with that knowledge, except return to the bunker, leaving the way clear for the Doctor to impersonate him.

Colin and Mary: they just want to see the sky again!

Episode 5, in contrast to what has gone before, is a small-scale affair. It's full of strong drama – Victoria standing up to Benik, the Doctor convincing Bruce to change sides, Swann confronting Salamander with the newspaper cutting – and has some wonderful moments of humour, such as Kent tasting the ketchup he has used for blood – but the finest scene has to be where the Doctor, Jamie and Victoria are finally reunited. While they are separated the story feels a little bleak and over-serious, so when the Doctor reveals his real identity and mimes playing the recorder to Jamie, a sense of joy and optimism is restored, and we realise it's the unaffected friendship between the Doctor and his companions that provides the counterpoint to a world of betrayal and shades of grey.

Unfortunately Episode 5 is so short of material its cliffhanger is drawn out to the point of tedium as Astrid crawls through endless studio-bound undergrowth. (Surely Benik entering the interrogation room would have made a stronger cliffhanger?) The final episode has the opposite problem, of trying to pack in too much material into one of the shortest episodes in the show's history – and, as a result, seems dreadfully rushed. The script is full of logical inconsistencies – in Episode 4 Benik is told that somebody is impersonating Salamander, and in Episode 5 he learns that Salamander is still in the records room, yet in Episode 6 he is completely taken in by the Doctor's impersonation. The business with the records room is also confused; we're told that it is locked from the inside, so how exactly does the Doctor get in there? The Doctor's impersonation of Salamander doesn't even affect the storyline, as the climax is a confrontation between Salamander and Kent. The whole plot thread of the bunker-folk is thrown away as Colin and Mary mysteriously vanish and we only learn the fate of the rest of the scientists in a terribly awkward scene where Astrid and Bruce have to rush into the records room and deliver half a page of exposition as it collapses around them. And Benik is merely led away to be put on trial, when surely he deserved a more dramatic (and terminal) comeuppance?

Which leads us to the final confrontation between the Doctor and Salamander. It's a thrilling moment – particularly Salamander punching the Doctor in the stomach – but a moment is all it is, as it is barely long enough to provide enough material for an iTunes trailer. But it hardly matters; where a more conventionally-plotted story might have spent six episodes building up to the confrontation, here it comes across as a tagged-on afterthought.

It's the fact that *The Enemy of the World* is so unconventional that makes it so fascinating. Whereas with, say, *The Wheel in Space* there are plenty of other stories that cover similar ground, *The Enemy of the World* is unique in its approach. As an experiment, it doesn't entirely succeed but it should be cherished for daring to be so different.

DVD Extras

The DVD contains no extras to speak of, save for a mouth-watering trailer for *The Web of Fear* that unfortunately gives away the story's best twist. The picture quality of the story isn't faultless if you look closely (but you have to look very, very closely), and is noticeably superior to the story's iTunes release. It is a pity the release doesn't include production notes, commentaries or documentaries, but in this case it is forgivable as the most important thing with a newly recovered story is to make it available as widely as possible, in the best quality possible, as soon as possible, for which it is to be applauded. Without doubt, this is an essential purchase. **DWM**

The Day of the Doctor

BBC
DOCTOR WHO
THE DAY OF THE DOCTOR

Behind the Lens.

DVD/BLU-RAY BBC
STARRING Matt Smith (the Eleventh Doctor), David Tennant (the Tenth Doctor), John Hurt (the Other Doctor), Jenna Coleman (Clara Oswald), Billie Piper (the Moment), Joanna Page (Elizabeth I), Jemma Redgrave (Kate Lethbridge-Stewart), Ingrid Oliver (Osgood), Tom Baker (the Curator)
WRITTEN BY Steven Moffat
DIRECTED BY Nick Hurran
RRP £9.25 (DVD) £11.25 (Blu-ray)

Well, the 50th anniversary has come and gone. It's perhaps a mark of *The Day of the Doctor*'s success, that rewatching it now, it already has a strange nostalgic quality. The new elements of the Doctor's mythology mingle with – and feel just as familiar and reassuring as – the myriad references to the show's long history.

It may have seemed a controversial move to have John Hurt elbow his way in between McGann and Eccleston as an all-new iteration of the Doctor, but there was surely little doubt that he'd put in a majestic performance. His fleeting contribution to *Doctor Who*'s rich tapestry is, much like Gallifrey, frozen in time. There doesn't seem to be anywhere else to go with this new Doctor, but like many other cherished memories of days gone by, it left us wanting more.

The DVD (or Blu-ray) release now provides us with the opportunity to fully appreciate each and every nod to *Doctor Who*'s past. To pick just one example, it's gratifying that the legendary Terrance Dicks is honoured with the use of his 'wheezing and groaning' and 'never cruel or cowardly' catchphrases. It's a demonstration of the love and dedication that went into making this landmark story.

But while it revels in the past, technically it's bang up to date, with a 5.1 surround soundtrack and, on the Blu-ray, the option of 3D – providing you have the right kind of TV. This extra dimension is at its most impressive during the Daleks' aerial attack on Arcadia – demonstrating that beyond nostalgia, it also delivers full-throttle action adventure. Magnificent.

DVD Extras

In *The Night of the Doctor*, one of the two 'minisodes' presented here, Eighth Doctor Paul McGann acknowledges the companions he's met in Big Finish's range of original audio adventures. And it feels appropriate. Unlike the books or **DWM**'s own comic strip, which have often taken the Doctor off into more unfamiliar realms, Big Finish has always strived to be of a piece with the TV series – squirreling its stories into gaps between the episodes, and trying to evoke an authentic sense of the past. But it's also fitting because Big Finish has remained a profitable concern over the years by appealing to the fans' sense of nostalgia. *The Night of the Doctor* is the first 'minisode' that takes this approach, centring the action on an attention-grabbing gimmick. And it turns out it's not just dedicated fans that like it. It appeals to the series' wider audience too.

By contrast, *The Last Day* takes an alternative approach. It's the kind of sequence that ought to appeal to the viewer who likes science-fiction, but is turned off by continual references to the series' past. And while this isn't such a bad approach in general, here the whole thing seems tied up with technobabble. It's horrible that soldiers are being turned into walking "hard drives" – but it's difficult to feel any real sense of tragedy. If anything, the Time War is a more successful concept when the exact way it was fought is cloaked in mystery.

We learn more about *The Day of the Doctor* in *Behind the Lens*. It's a production that tries hard to infuse a sense of excitement and occasion to the making of the 50th Anniversary Special. It's narrated by Sixth Doctor Colin Baker, who's been given the unenviable task of providing a suitably arch commentary on each and every soundbite from the story's star cast. It backfires when Colin, with a due sense of irony, laments the lack of effort in the Tenth Doctor's costume compared to his own. It cuts to David Tennant tugging on his jacket and declaring that at least it still fits.

Overall, even without the narration over-egging the celebratory atmosphere, everyone seems excited to be working on this episode. John Hurt is particularly charming, praising Billie Piper and sweetly referring to the other leads as "the two boys." As the documentary draws to a close and everyone lines up to wish *Doctor Who* a happy birthday, Hurt can be seen larking about with Smith's Fez as they cut the cake.

There was so much extra programming around the broadcast of *The Day of the Doctor* that you might have expected some of it to have been cleared in advance for inclusion on this disc. At the very least, Brian Cox's *The Science of Doctor Who* and BBC Three's *Ultimate Guide* would be worthy of inclusion owing to their specially shot TARDIS scenes.

Admittedly, the latter is a punishing two hours long, and covers much the same ground as BBC America documentary *Doctor Who Explained*, included here. By now, you may be suffering from a little fatigue, having seen or heard many documentaries that described the Doctors, the companions, the TARDIS and his headline adversaries. This one, however, has some beautifully designed graphics from Michael Dinsdale, and a truly enviable list of contributors including six Doctors and over a dozen companions. Neil Gaiman is also on hand to deliver a dreadful summation of the eleven Doctors' primary characteristics. "He was another of the funny Doctors." Thanks, Neil. They were *all* funny. Everyone else is on form, however, and it's certainly one of the better attempts to provide a summation of the show's first 50 years. **RICHARD ATKINSON**

> **'John Hurt is particularly charming, praising Billie Piper and referring to the other leads as "the two boys".'**

Oh, Doctor. Caught between a woman and a box...

An Adventure in Space and Time

BBC
AN ADVENTURE IN SPACE AND TIME

DVD BBC
STARRING David Bradley (William Hartnell), Jessica Raine (Verity Lambert), Brian Cox (Sydney Newman), Sacha Dhawan (Waris Hussein), Lesley Manville (Heather Hartnell), Jemma Powell (Jacqueline Hill), Jamie Glover (William Russell), Claudia Grant (Carole Ann Ford), Jeff Rawle (Mervyn Pinfield), Sarah Winter (Delia Derbyshire), Mark Eden (Donald Baverstock), David Annen (Peter Brachacki), William Russell (Harry), Carole Ann Ford (Joyce), Nicholas Briggs (Peter Hawkins), Reece Shearsmith (Patrick Troughton), Matt Smith (the Doctor)
WRITTEN BY Mark Gatiss
DIRECTED BY Terry McDonough
RRP £20.42

Show us a bit more of that famous twinkle, Bill!

"Always search for the truth." Wise words from William Hartnell's Doctor. And *An Adventure in Space and Time* does just that, grappling for some kind of truth about Hartnell himself.

Inevitably, he is a more complicated figure than it's possible to portray in just 90 minutes. He may, on occasion, have been rather more unpleasant than he is here. We don't see the extremes of his ferocious temper, and any racist views he may have held are, understandably, encapsulated in the briefest moments. Equally, this fictionalised account of the genesis of *Doctor Who* may sell him a bit short, paying little attention to his moments of inspired brilliance. Dare I say we don't see enough of his twinkle? Nevertheless, it manages to celebrate Hartnell's unparalleled contribution to *Doctor Who*, and the tragedy of how it was all taken away from him.

The actors who play Hartnell's co-stars do an extraordinary job of impersonating William Russell, Jacqueline Hill and Carole Ann Ford. By comparison, David Bradley isn't really a dead ringer for Hartnell, and yet it's an enchanting performance. He truly captures the essence of both the actor and his character.

Regeneration has meant that the series has been able to move with the times – new Doctors, new writers, new producers, a constantly shifting style. Because of this, there's been little need to restage the past, as has been done with other popular TV series like *Star Trek* or *Charlie's Angels*. It's a joy, then, to see an earlier era of the show recreated so faithfully. Given what a triumph this drama was, it doesn't seem in the least bit indulgent to wish that Bradley and his team would come back to make some new old *Doctor Who*...

DVD Extras

If the idea of staging an entirely new First Doctor adventure is a little far-fetched, however, we do at least get a taste of that kind of thing on the special features. A number of sequences from the Hartnell era have been lovingly recreated using the twenty-first-century counterparts. As a special treat for all the people that got this DVD for Christmas, David Bradley takes great relish in replaying the "Merry Christmas to all of you at home" scene from *The Daleks' Master Plan*. It's great fun, as is the regeneration sequence, which has an unexpected twist that is exclusive to this release.

Also back in front of the cameras is the Doctor's farewell to Susan originally seen in *The Dalek Invasion of Earth*, and the scenes from the pilot episode and *100,000 BC*, shot for use in the drama, which are presented in black-and-white, with added scratches and interlacing lines for a true 60s-filmprint look.

There are also two deleted scenes from the main feature itself. It seems likely that the anachronistic inclusion of a Monoid might have resulted in a fairly inconsequential scene from producer Verity Lambert's leaving party hitting the cutting room floor. It's less obvious, however, why we lost a sequence featuring Delia Derbyshire and Brian Hodgson working their magic at the Radiophonic Workshop. It's a scene full of historical detail, but it doesn't necessarily move the story along. Perhaps Verity Lambert's genius is better seen in her struggle against adversity, rather than in simply listing her many adroit decisions.

Brian Hodgson and Delia Derbyshire find themselves on the cutting room floor.

Oddly, having watched a drama that fills us in on the role that Verity Lambert and the BBC's Head of Drama Sydney Newman played in creating *Doctor Who*, the 'Making Of' takes an unnecessary second pass. In some ways it would make sense to watch this documentary before you sat down to watch the dramatisation. You learn about Mark Gatiss' long-held ambition to get it made, hear all about the people and period he's trying to bring back to life, and see the actors getting into character. It's great to see both *Doctor Who*'s first director Waris Hussein and his 'duplicate' Sasha Dhawan, and hear their thoughts on each other.

Much like the *Behind the Lens* feature on the *Day of the Doctor* DVD, this feature culminates in the cast wishing *Doctor Who* a happy anniversary, ending with David Bradley who, in lieu of William Hartnell, sends his best wishes on behalf of all the Doctors. He might never be the definitive First Doctor, but I'm sure many people will now see him as his representative.

The short documentary about William Hartnell that followed the original TV broadcast of *An Adventure in Space and Time* rounds off the collection. It crams an enormous amount into five minutes. It's evident from the broad spectrum of interviewees – from all eras of the TV series – that Hartnell's Doctor touched the lives of a great many people.

All in all, it's a great set of extras... unfortunately, there's no Blu-ray release, so if you want *An Adventure in Space and Time* in HD, then you'll have to buy it on iTunes. If Blu-rays aren't proving viable, and downloads are the future, perhaps it'd be good for the special features to be available digitally too... **RICHARD ATKINSON**

The Beginning

AUDIO READING Big Finish
WRITTEN BY Marc Platt
PERFORMED BY Carole Ann Ford and Terry Molloy
FEATURING The First Doctor and Susan
RRP £8.99 (CD), £7.99 (download)

While on TV the Doctor's new mission is to find Gallifrey, this month's *Companion Chronicles* release, *The Beginning*, reminds us that originally it was the last place he wanted to be. The play takes us right back to a moment only glimpsed on TV, when the First Doctor and Susan Foreman steal a rackety old TARDIS and go on the run from their own people, and proceeds to tell of their first adventure, which takes them to a backwater planet called the Earth.

Writer Marc Platt has carved out a niche writing many thousands of words about why the Doctor left Gallifrey, and what he did next. *The Beginning* tries to tie together a previous novel, 1996's *Lungbarrow*, with what we've subsequently learned from TV episodes *The Doctor's Wife* and *The Name of the Doctor*, dropping in references to the stolen Hand of Omega, and the conversation the First Doctor has with Clara. The first ten minutes are a nostalgia sugar rush.

But Platt knows better than merely to wistfully revisit the past, and before long we encounter a third passenger aboard the stolen TARDIS, Quadrigger Stoyn, a TARDIS dismantler who was working on the Ship's engines. He's more than a bit miffed to have been both kidnapped and horribly scarred. Stoyn is set to become the main antagonist in this series of linked *Chronicles*, and *The Beginning* gives him a sympathetic hearing, although he does seem to side with the play's main villains out of spite.

While *The Beginning* is inessential – *Doctor Who* only truly begins after he meets Ian and Barbara in 1963 – there's something magical about hearing the Doctor's first visit to Earth as told by his original companion, Carole Ann Ford, with a real sense of excitement and wonder. Another anniversary treat. **MATT MICHAEL**

The 50th Anniversary Collection

SOUNDTRACK Silva Screen
COMPOSED BY Various artists
RRP £14.99 (CD), £12.99 (download)

November 1988. *The Doctor Who 25th Anniversary Album*. The excitement! Original music from *Doctor Who* to celebrate its birthday! And oh... the disappointment when it turned out to be almost exclusively Keff McCulloch's compositions from Seasons 24 and 25.

Twenty-five years later, however, here is *Doctor Who: The 50th Anniversary Collection*... and things couldn't be more different. It's hard to know where to start, such is the breadth of terrific material contained.

The album is effectively a journey in sound through the life of the show so far. It takes in many familiar pieces, from the ambient and electronic scores of the 1960s and 70s (including classics such as *Three Guitars Mood 2* from *An Unearthly Child*, Martin Slavin's *Space Adventure Pt 2* from *The Tenth Planet*, and Dudley Simpson's *The Master's Theme*, which are interspersed with a few more sound-effects based tracks) via the bombastic and often challenging synthesizers of the later years (Malcolm Clarke's *The Twin Dilemma* and Liz Parker's *Timelash* prove to be particularly eye-watering), to the sweeping orchestrations of more recent episodes by Murray Gold (*Doomsday*, *This is Gallifrey* and Matt Smith's *I am the Doctor* theme stand out here). Heard simply as a documentation of the development of TV soundtrack music, the album is fascinating.

There is much to love here, but most significantly the sheer amount of material that hasn't been commercially released before. It's been documented that, sadly, virtually none of Dudley Simpson's well-remembered scores survive today, so to be suddenly served up suites from *The Android Invasion* and *The Invasion of Time* is a real treat, showcasing his skill perfectly, and transporting this listener back to childhood with their evocative scoring. Equally, to hear Carey Blyton's original music from *Death to the Daleks* and *Revenge of the Cybermen* is an unexpected delight. Add to this rare tracks from stories including *Time and the Rani*, *Dragonfire*, *Survival* and, especially, *The Two Doctors* (Peter Howell being arguably the stand-out composer of the 1980s), and it's hard not to feel a bit spoilt.

There are a number of perhaps surprising omissions of what might be termed 'iconic' pieces, given the availability of certain soundtracks; *Mawdryn Undead* is missing the haunting section as the Brigadier remembers his time with the Doctor; *Time and the Rani* lacks the kick-off of the Doctor's regeneration ("Leave the girl, it's the man I want!"); and where are Gold's three most recent arrangements of the theme music? We have the 2005 version, but nothing since. (We are provided with all the earlier themes, however – including a truly stunning full-length Keff McCulloch arrangement.)

But this is a minor quibble. As a memory-inducing, glorious celebration of the diversity and quality of the music that has done so much to contribute to the success of the show, this *50th Anniversary Collection* just can't be recommended enough. **PAUL VYSE**

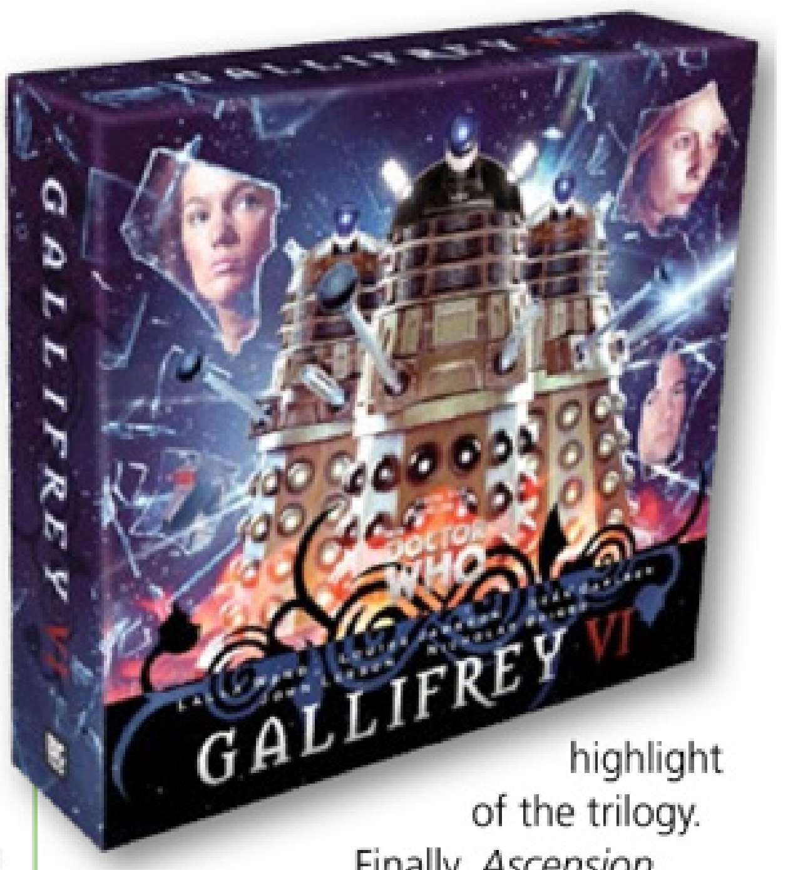
> 'The album is effectively a journey in sound through the life of the show so far...'

Gallifrey VI

AUDIO DRAMA Big Finish
WRITTEN BY Scott Handcock, James Goss, Justin Richards
STARRING Lalla Ward (Romana), Louise Jameson (Leela), Sean Carlsen (Narvin), John Leeson (K9), Juliet Landau (Romana), Nicholas Briggs (the Daleks)
RRP £25.00 (CD), £20.00 (download)

Just as it has returned on TV, so Gallifrey is back on audio. And it's back on form, after a weak fifth outing, for a final series of three plays. The last two series have seen President Romana, her friend Leela and their shady colleague Narvin lost on various alternative versions of Gallifrey when the original fell victim to a plague epidemic. The previous instalment ended on a massive cliffhanger, as the walls that divided realities began to open and the Daleks swarmed through.

Picking up where *Gallifrey V* left off, the first play, *Extermination* by Scott Handcock, sees Romana and Leela fighting a desperate rear-guard action as the Daleks conquer their adoptive alternative Gallifrey and indiscriminately exterminate even the grandest of Gallifrey's grand dames. As Romana, Lalla Ward is on fine form, imperious and haughty, but with a consciously silly streak that makes her immensely endearing in a story that forces her to take up arms when there is nowhere left to run. That's clearest in a scene, inspired equally by the Ninth Doctor and River Song's encounters with single Daleks, in which Romana confronts the first monsters she ever fought. By the end of *Extermination*, we've been reminded that behind the charm, Romana is the President of the Time Lords, with all the terrifying capability that implies.



The second play, *Renaissance* by James Goss, continues its focus on the character of Romana, revealing new facets as she has to face the consequences of her choices in the shape of a future Romana, who has seen the ultimate fate of the Daleks and the Time Lords, and will do anything to avoid that Moment. The interplay between Lalla Ward and the new Romana, Juliet Landau, is superb, and the ominous, fateful atmosphere James Goss creates means this is the highlight of the trilogy.

Finally, *Ascension* by Justin Richards concludes the boxset, and the series. It's one of the writer's customary complicated plots, taking place across multiple versions of reality and perhaps not quite making as much sense to the listener as it did to the writer. But it sounds suitably impressive and apocalyptic, with David Darlington's sound design selling the idea of a planet on the brink of destruction, and neatly resolves the relationship between these plays and the Time War. Ambitious, occasionally infuriating but with hints of genius, it's an entirely apt conclusion to the *Gallifrey* series. **MATT MICHAEL**

1963: The Assassination Games

AUDIO DRAMA Big Finish
WRITTEN BY John Dorney
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams)
RRP £14.99 (CD), £12.99 (download)

Big Finish's 50th anniversary trilogy concludes by uniting two ranges – the main *Doctor Who* audios and the *Counter-Measures* series (a kind of 1960s *Torchwood*-slash-*Doomwatch*), for an adventure that riffs on the febrile politics of early-60s Britain, when satire was just beginning to bite, and scandals threatened to bring down governments. But equally, it's evocative of the rather less farcical events across the Atlantic – a decade of high-profile political assassinations, including JFK's.

The assassination games begin with the public murder of Mulryne, a government minister responsible for the development of Britain's independent nuclear deterrent, named Starfire. Disarmament Now, a hardline anti-nuclear protest group, seems to be behind it, and Allison Williams is dispatched to infiltrate and report back to spymaster Sir Toby Kinsella. Meanwhile, Dr Rachel Jensen is railing against her conscription into the Counter-Measures team, even when it involves staying in the luxurious home of arms manufacturer Sir Gideon Vale. As for Group Captain 'Chunky' Gilmore – he's on the trail of Mulryne's assassin. While the Counter-Measures team unpick the complicated web of deception, the Doctor and Ace are trying to pull apart the conspiracy from the inside.

The Assassination Games has much more in common with something like *The Wedding of Sarah Jane Smith* than it does with *The Stolen Earth* – that is, it feels much more like a *Counter-Measures* story into which the Doctor has stumbled than a crossover between a spin-off and its parent series. While that might be slightly disappointing for those eagerly wanting a Seventh Doctor and Ace story set during their TV run,this works well, largely because the *Counter-Measures* regulars Simon Williams, Pamela Salem and Karen Gledhill are such a winning team. In particular, Williams gives a superb performance of a stiff-upper-lipped British Army officer caught up in events no training could prepare him for.

Although their roles are more limited than normal, Sylvester McCoy and Sophie Aldred have fun going undercover to blow open the conspiracy – Ace as a maid, and the Doctor as a publicity-shy MP (if you can imagine such a thing), and the reason for their involvement is a fun nod to recent TV episodes.

Convoluted at times, which isn't helped by the doubling-up of roles by many of the cast, *The Assassination Games* still manages to be both a great *Counter-Measures* story and a pleasingly oddball *Doctor Who* adventure as well. **MATT MICHAEL**

Lords of the Red Planet

AUDIO DRAMA Big Finish
WRITTEN BY Brian Hayles, adapted by John Dorney
STARRING Frazer Hines (Jamie), Wendy Padbury (Zoe), Michael Troughton (Quendril), Abigail Thaw (Zaadur), Charlie Hayes (Veltreena), Nicholas Briggs (Aslor, Risor, The Ice Warriors)
RRP £16.99 (CD), £14.99 (download)

The last of Big Finish's Second Doctor *Lost Stories* is another unmade Brian Hayles script, now finished by the prolific John Dorney. It's a timely companion piece to the recent TV episode *Cold War* in that both stories lift the helmet on what's actually inside the Ice Warriors' armour, and reveal that there is more to the Martians than meets the eye. It begins on the planet Mars, in the distant past, where the reptilian Martian hierarchy have had to abandon the ravaged surface of the planet and retreat to vast, underground cities – much like their Silurian cousins on Earth. The leaders of the colony of Gandor have been experimenting with evolutionary mutations that will guarantee the species' survival. But the experiments are not going well, many of the Saurian Evolutionaries have died, and the chief scientist, Quendril, is appalled at what he is being forced to create by the tyrannical warlord Zaadur. The Second Doctor, Jamie and Zoe stumble into events right at this pivotal moment in the history of the Solar System – the genesis of the Ice Warriors.

As with so many Troughton episodes, *Lords of the Red Planet* takes a real delight in space exploration and the reality of travelling between planets and surviving in hostile environments. There is an early, extended sequence of the TARDIS crew suiting up to set foot on the planet Mars which is utterly charming, if slightly over-long: a flaw with the play as a whole, because even on TV some of the six-part Troughton stories struggle to maintain their momentum. *Lords of the Red Planet* takes a while to get going, and when it does the pace is only about as lumbering as one of Zaadur's Ice Warriors.

Where the play is more successful is in the interaction between its main characters. Chief scientist Quendril might be Mars' answer to Davros, but he's no ranting megalomaniac. Rather, he's deeply troubled by his evolutionary experiments, and only persists because his daughter, Zaadur, is holding the Gandorans hostage. In a neat move, John Dorney has submitted Zaadur to a sex change, and Abigail Thaw performs her as a capricious and driven queen, happy to sacrifice her own people in the pursuit of her ambitions. Her confrontations with the Doctor and Quendril have a real edge.

Fittingly, both because the story is very much a family affair, and because it's the final *Lost Story* for this particular team, director Lisa Bowerman has called in both Patrick Troughton's son Michael and Wendy Padbury's daughter Charlie Hayes to join a strong cast. It goes without saying that Frazer Hines' Troughton impersonation is as uncannily convincing as ever, and Wendy Padbury is brilliant as Zoe, but also that Nicholas Briggs is able to bring to life the different personalities of the prototype Ice Warriors – especially the most advanced experiment, Aslor.

More ponderous than normal, *Lords of the Red Planet* is nevertheless a step up from *The Queen of Time*, and is an appropriate finale for Big Finish's Second Doctor *Lost Story* series. **MATT MICHAEL**

The Time Machine

AUDIO READING Big Finish
WRITTEN BY Matt Fitton
PERFORMED BY Jenna Coleman, Michael Cochrane and Nicholas Briggs
FEATURING The Eleventh Doctor
RRP £10.20 (CD), £6.79 (download)

Doesn't time fly? It barely feels like a year has passed since the *Destiny of the Doctor* series started, and here we are at its conclusion. In the final chapter, the Eleventh Doctor has arrived in present-day Oxford where he's tracking a time trace. Accompanied by Alice Watson, a postgrad student and assistant to Professor Chivers, the Doctor is appalled to discover that they have constructed a working time machine. But, unknown to Alice and the Professor, they're pawns of deadly alien menace the Creevix.

Matt Fitton gets the toughest gig of any of the series' writers, tying up all the hints in the previous plays. This timey-wimey story has the added benefit of feeling like a typical adventure for Matt Smith's Doctor. While it's been established that it's okay to change history so long as you have good intentions, the Creevix are undoubtedly malevolent which is most obvious in the scene in which, *Midnight* style, they already know what the Doctor is going to say before he says it. Nicholas Briggs makes the alien Creevix sound as chilling as they're written.

The rest of the cast are great. Jenna Coleman isn't playing Clara, but makes Alice a likeable temporary companion, and Michael Cochrane adds gravitas to the role of the Professor.

Where the play falls down is in an extended exposition scene, which ties together the previous ten plays in one long info-dump. It's a shame that Fitton couldn't have more elegantly woven the threads, particularly as the surprise appearance of a character from an earlier play works so well.

But that grumble aside, *The Time Machine* is a good conclusion to a really good series. Can we have another, please? **MATT MICHAEL**

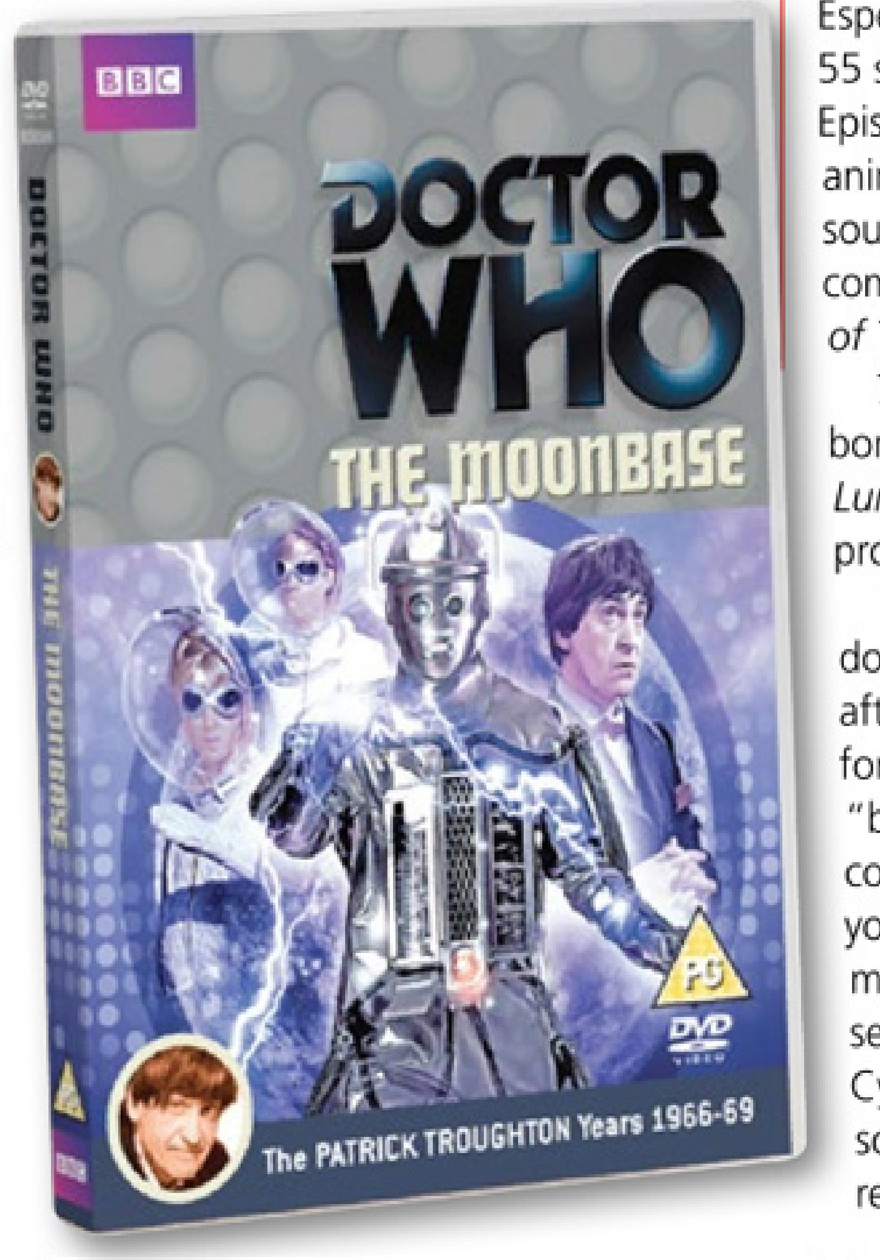
The Moonbase

DVD BBC
STARRING Patrick Troughton (the Second Doctor), Anneke Wills (Polly), Michael Craze (Ben), Frazer Hines (Jamie)
WRITTEN BY Kit Pedler
DIRECTED BY Morris Barry
FIRST BROADCAST 11 February – 4 March 1967
RRP £20.42
RELEASED 20 JANUARY

A tense moment for the crew of the Moonbase.

The Cybermen prepare to attack!

The Cybermen. *Doctor Who*'s most enduring race of monsters, second only to the Daleks. The latest DVD release from BBC Worldwide, 1967's *The Moonbase*, features their second ever appearance, and provides a welcome reminder of just why they became so popular.



Sadly, only Episodes 2 and 4 of the four-part story exist in the BBC Archive. Especially for this DVD release, Planet 55 studios in Australia has recreated Episodes 1 and 3 using modern animation techniques and the surviving soundtrack, in a similar manner to the company's reconstructions on *The Reign of Terror* and *The Tenth Planet* DVDs.

The Moonbase DVD also contains bonus features, foremost of which is *Lunar Landing*, a new documentary produced by Chris Chapman.

"It was interesting to be asked to do a *Moonbase* making-of so soon after we completed *Frozen Out* for *The Tenth Planet*," says Chris, "because the two stories have a lot of connections. If you were being harsh, you might say that *The Moonbase* is more a remake of that story than a sequel to it, but it's great to see the Cybermen return to the series so soon, and with a redesign that would really define them for the 60s public. The biggest difference between the two stories is the Doctor himself – Hartnell is gone, and Troughton is wrecking up the joint!"

> "Troughton makes a big shift from his clownish beginning to something with a darker hue."

The Moonbase awaits a Cyber-invasion...

The BBC Two drama *An Adventure in Space and Time* recently showed the contrast between the two men, and their starring roles in two such similar and near-contemporary stories do indeed place their very different performances in sharp relief.

"I was keen to look at the dynamic of this new TARDIS team," Chris points out. "The Second Doctor is at a really fascinating early stage here – it's only his fourth story – and *The Moonbase* sees Patrick Troughton make a big shift from his more clownish beginning to something with a darker hue.

"The Doctor's famous quote from this story – 'There are some corners of the universe that have bred the most terrible things' – really sums up the change, and I was keen to demonstrate how big a part this story's director, Morris Barry, played in changing the course of the Second Doctor.

"Along with production assistant Desmond McCarthy and returning Cyberman Reg Whitehead, I was quick to get companions Frazer Hines [Jamie] and Anneke Wills [Polly] into the studio to share their memories – my favourite of which are the painful tales of being hoisted up into the air for Episode 1's weightless scenes on the Moon's surface. Anneke really suffered for her art there!" **DAVID DARLINGTON**

BUY IT BECAUSE... It's the defining Cyberman story, which sets the 'base under siege' template for the Second Doctor's era.

anneke wills
polly

reg whitehead
cyberman

desmond mccarthy
production assistant

frazer hines
'jamie'

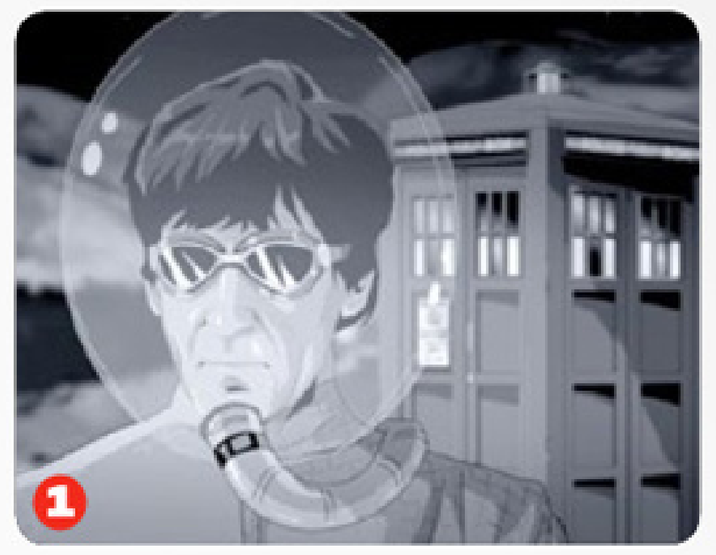
WHAT'S IT ABOUT?

Arriving on the Moon in the year 2070, the Doctor and his companions discover that the inhabitants of a weather control base are succumbing to a mysterious space plague. It soon becomes apparent that the Cybermen are responsible, and they are intent on taking over the base as part of their plan to conquer the Earth.

EXTRAS

- Animation of the missing Episodes 1 and 3.
- Commentary on Episodes 2 and 4 with actors Anneke Wills (Polly), Frazer Hines (Jamie), Edward Phillips (Scientist), and special sounds creator Brian Hodgson.
- Accompanying Episodes 1 and 3 are interviews with Kit Pedler's daughters, Lucy Pedler and Carol Topolski; Assistant Floor Manager Lovett Bickford; Cybermen actors Barry Noble, Derek Chaffer and Reg Whitehead; and an archive interview with producer Innes Lloyd.
- *Lunar Landing* – a look back on the making of *The Moonbase*, featuring contributions from Anneke Wills, Frazer Hines, Reg Whitehead, and production assistant Desmond McCarthy.
- Photo gallery
- PDF of original *Radio Times* listings
- Production information subtitles
- Coming Soon – *The Web of Fear*

Episodes 1 and 3 animation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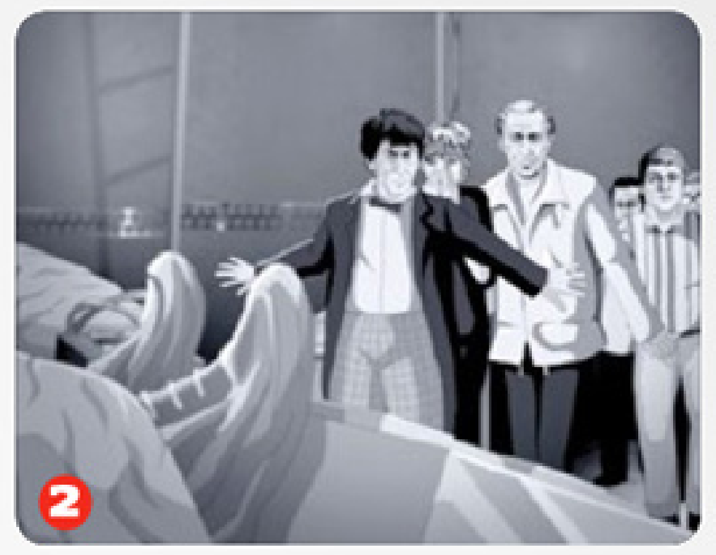
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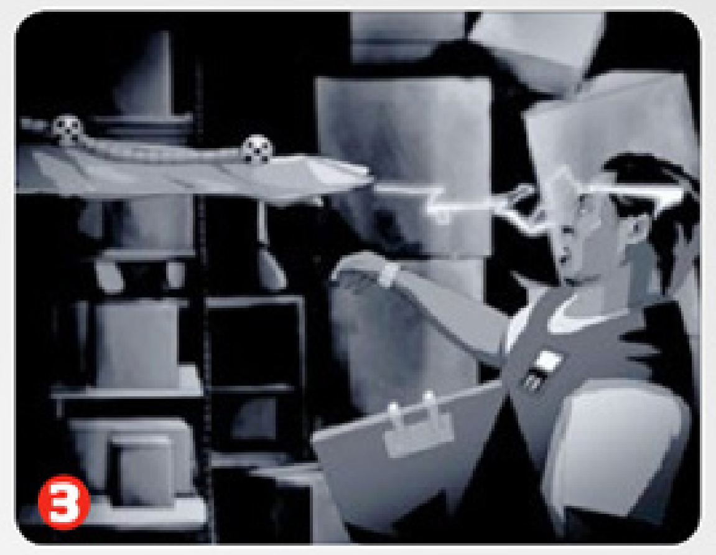
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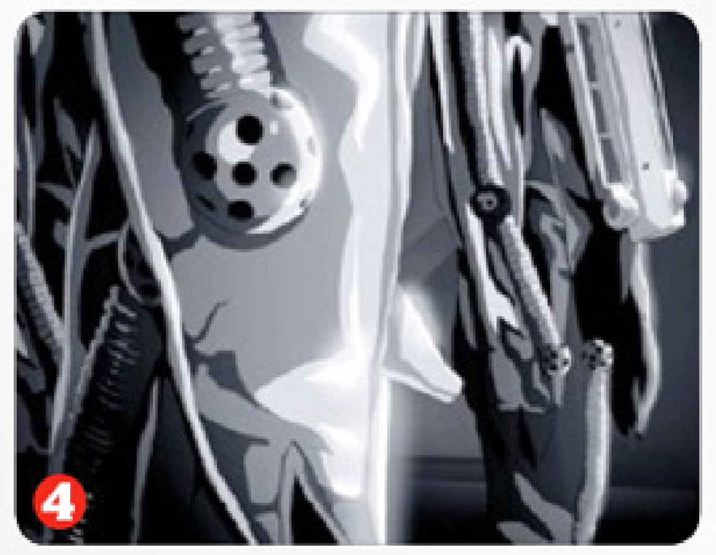
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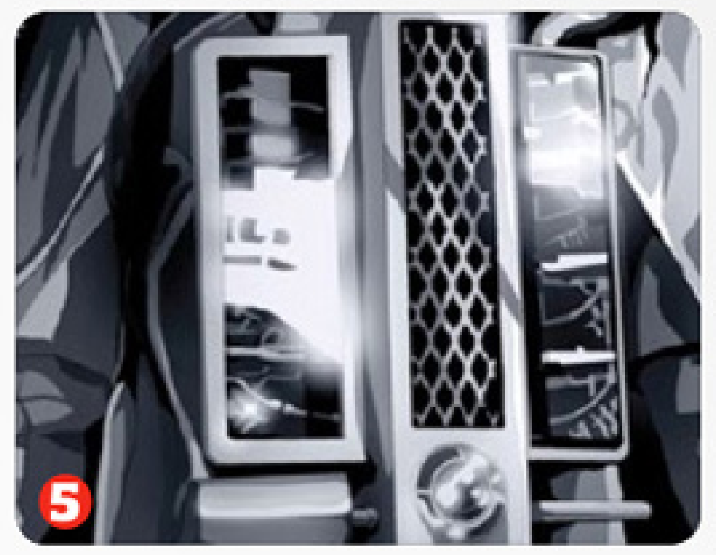
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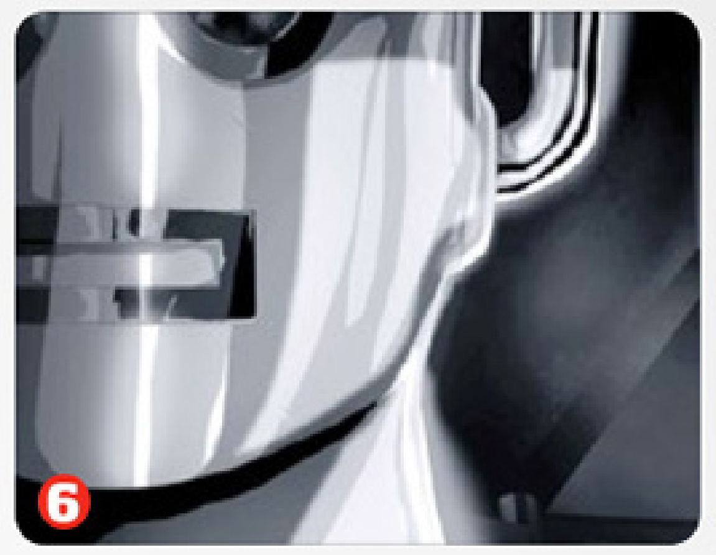
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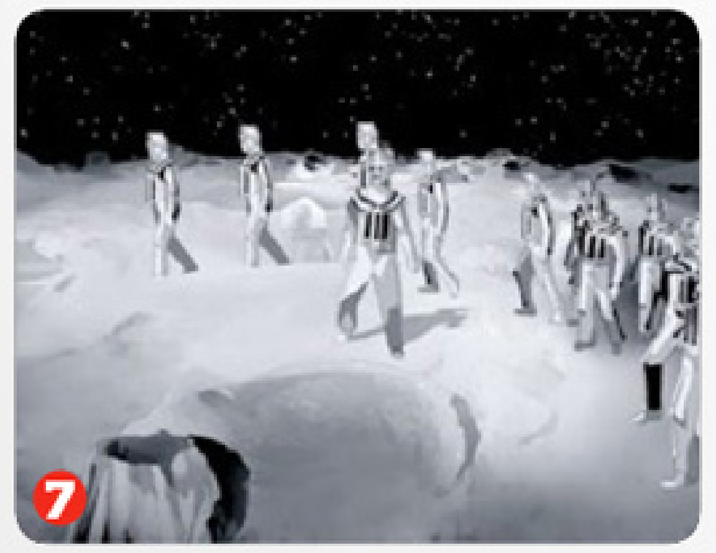
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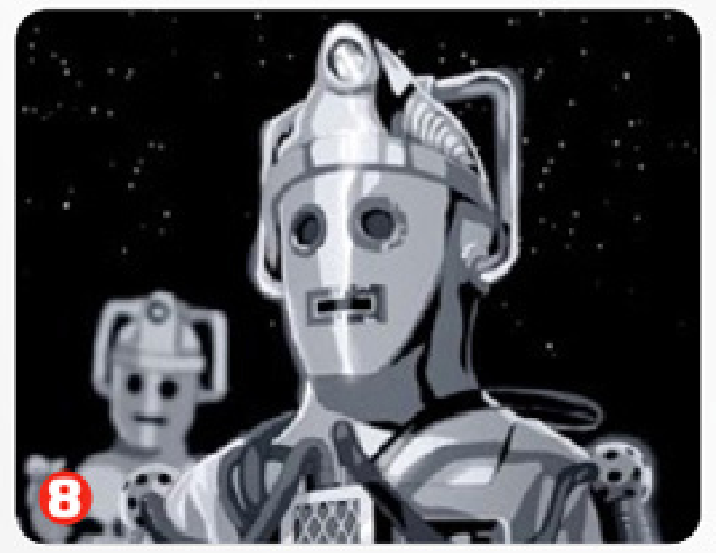
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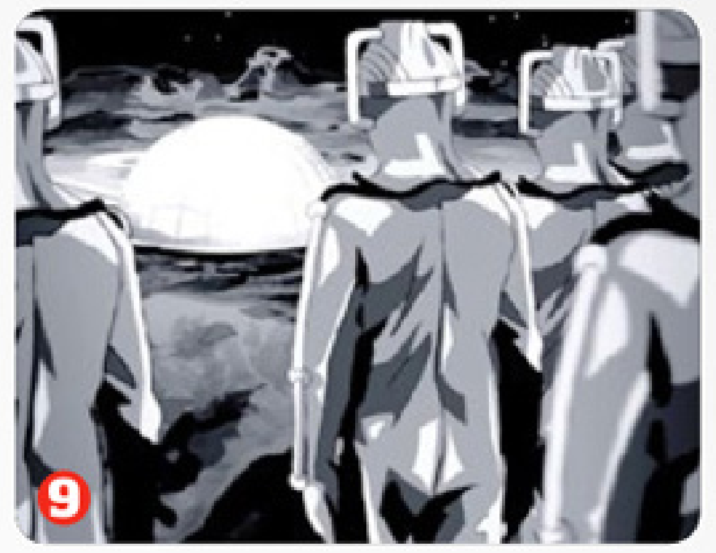
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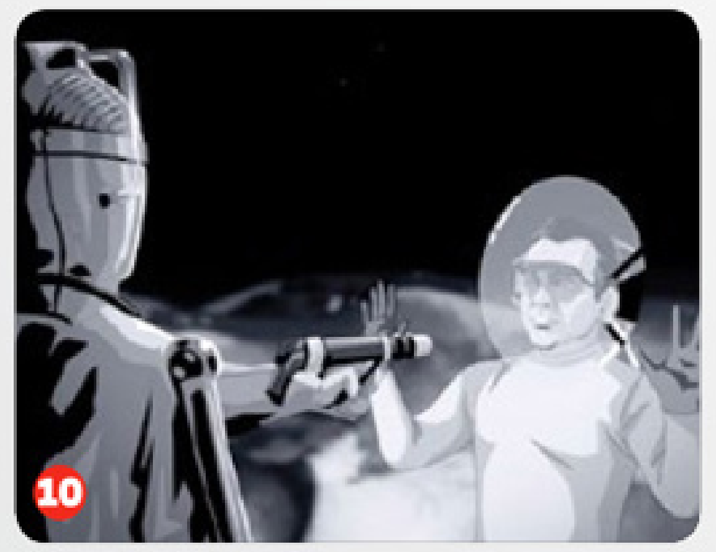
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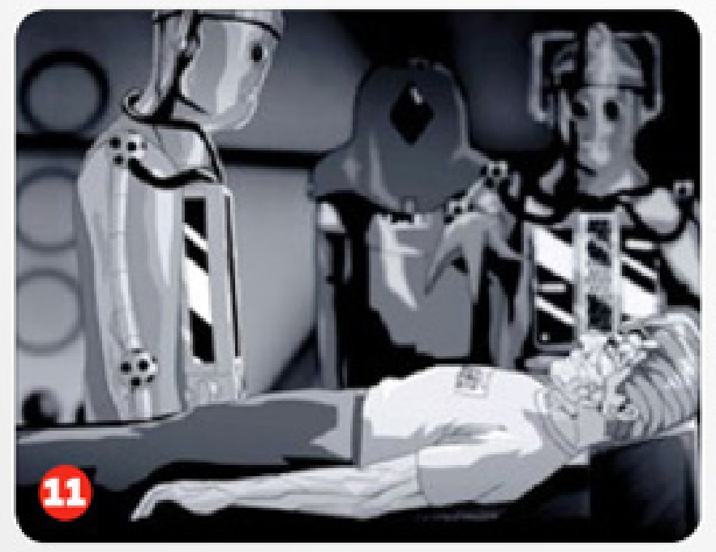
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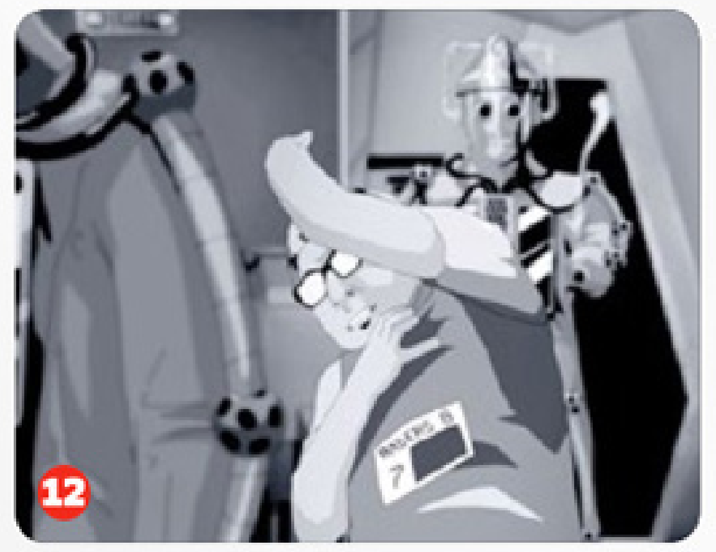
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Producer Stephanie Youlten of Planet 55 describes the process of animating Episodes 1 and 3 of *The Moonbase*...

1 "We had many meetings about how to animate the characters on the Moon, including the way they moved with one-sixth Earth gravity. The idiosyncratic design of the spacesuits was something we were very keen to honour."

2 "This is the beginning of Episode 3, and the first encounter between the Cybermen and the Doctor."

3 "One of the most horrifying moments of Troughton's *Doctor Who,* and we loved bringing it back to life."

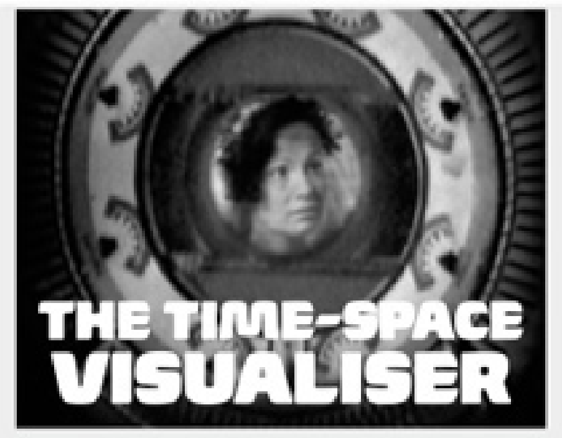
4 – 9 "These are all from the *big* reveal of the Cyber army. We really wanted to give a sense of scale and spectacle and the beautiful detail of the classic costumes."

10 "Poor Benoit! *Sacre bleu!* He was a studio favourite! Both to animate and to impersonate."

11 "Some animators drew the veins, caused by the infection of the Cyber virus blue and others coloured them black. This caused quite a debate, as we had to ensure that the colour of the veins was true to the original episode. Needless to say, we went with black."

12 "Here we have Bob collapsing after attempting to attack one of the Cybermen. Bob was actually rotoscoped (filming real live action footage for animators to draw over) using one of our lead animators and our script editor who both look surprisingly like the actor. One of our lead animators, Xiang, turned up at the studio decked out in a tabard, ready for action."

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.



THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JANUARY

MONDAY 20

DVD/BLU-RAY
- ***The Time of the Doctor*** by Steven Moffat [Eleventh Doctor and Clara] BBC £13.99/£17.49

DVD
- ***The Moonbase*** by Kit Pedler [Second Doctor, Ben, Polly, and Jamie] BBC DVD £20.42 See above

FRIDAY 31

CD - AUDIO DRAMA
- ***The King of Sontar*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99
- ***Antidote to Oblivion*** by Philip Martin [Sixth Doctor and Flip] Big Finish £14.99

CD - AUDIO READING
- ***Luna Romana*** by Matt Fitton [Fourth Doctor, Romana] Big Finish £12.99 See page 78

FEBRUARY

THURSDAY 6

MAGAZINE
- **DWM 470** Panini £4.99

MONDAY 24

DVD
- ***The Web of Fear*** by Mervyn Haisman and Henry Lincoln [Second Doctor, Jamie and Victoria] BBC £20.42

BBC
DOCTOR WHO
THE WEB OF FEAR
PG
DVD

FRIDAY 28

CD - AUDIO DRAMA
- ***Dark Eyes 2*** by Nicholas Briggs [Eighth Doctor and Molly] Big Finish £20.00
- ***White Ghosts*** by Alan Barnes [Fourth Doctor and Leela] Big Finish £10.99 See page 78
- ***The Brood of Erys*** by Andrew Smith [Sixth Doctor and Flip] Big Finish £14.99 See page 78

CD - AUDIO READING
- ***The Sleeping City*** by Ian Potter [First Doctor, Ian, Barbara and Vicki] Big Finish £8.99

BOOK
- ***Adorable Illusion*** by Gary Russell [Bernice Summerfield] Big Finish £14.99

MARCH

THURSDAY 6

MAGAZINE
- **DWM 471** Panini £4.99

SATURDAY 30

CD - AUDIO DRAMA
- ***The Crooked Man*** by John Dorney [Fourth Doctor and Leela] Big Finish £10.99
- ***Scavenger*** by William Gallagher [Sixth Doctor and Flip] Big Finish £14.99

CD - AUDIO READING
- ***Starborn*** by Jacqueline Rayner [First Doctor and Vicki] Big Finish £8.99

APRIL

SATURDAY 30

CD - AUDIO DRAMA
- ***The Evil One*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99
- ***Jago & Litefoot – Series 7*** by Jonathan Morris, James Goss, Simon Barnard and Paul Morris, Justin Richards [Henry Gordon Jago and Professor George Litefoot] Big Finish £30.00

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

COMING SOON...

The Brood of Erys

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson), Nicola Sian (Sarra Vanser/Female Drachee)
RRP £14.99 (CD), £12.99 (download)
RELEASED 28 FEBRUARY

Andrew Smith has been an established *Doctor Who* scriptwriter for over 30 years – he wrote the 1980 television story *Full Circle*, and in more recent years has been behind a string of acclaimed audio adventures – but *The Brood of Erys* marks his debut in Big Finish's main *Doctor Who* range.

"Alan Barnes [script editor] got in touch and said he wanted a story not set on Earth, with the Sixth Doctor and Flip, and that was it," Andrew recalls. "I wrote about four or five short ideas, a couple of paragraphs, and Alan came back and said 'I want that one and that one – can you mix them up?'

"So there was a story about the impish Drachee invading the TARDIS. It's quite an old idea – I had this years ago – of childlike imps that turn up in the TARDIS and are just very curious, and they're scuttling around, pushing buttons, opening panels on the wall, being very endearing! And there was a separate idea about a crashed spaceship where the pilot had no memory. This offered a lot of story threads; there are emotional buttons to push there.

"It was a bit odd, because the impish one had a fairly light tone to it, whereas the memory loss one was a bit darker, and with both of them I had a clear idea where I wanted to take them." What's the tone of the final, combined version like? "I think it starts out light and it gets dark!"

Last month, executive producer Nicholas Briggs promised that Flip's recklessness would increase. "It's with the best intentions, but she will keep getting herself and the Doctor in trouble," Andrew agrees. "She doesn't really understand danger. When I was first a police officer, I'd do stuff I wouldn't do now.

"There are a lot of different elements to this," Andrew sums up, "but family, and what your children mean to you, are important themes. It's a story I wanted to tell, told in the way I wanted to tell it..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a vibrant science-fiction adventure in which the TARDIS is invaded!

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
COLIN BAKER AND LISA GREENWOOD IN
THE BROOD OF ERYS
BY ANDREW SMITH
FEATURING NICOLA SIAN TORI HART
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS lands near to the forbidden world of Erys where Flip is carried away by the imp-like Drachee. The Doctor encounters a woman who has locked in her mind the secret of Erys. But once you know the secret you can never escape...

> **"I had this idea years ago of curious, childlike imps that turn up in the TARDIS."**

White Ghosts

AUDIO DRAMA Big Finish
WRITTEN BY Alan Barnes
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela), Virginia Hey (Bengel)
RRP £10.99 (CD), £8.99 (download)
RELEASED 28 FEBRUARY

As the Fourth Doctor and Leela's second series of Big Finish adventures continue, writer Alan Barnes shines a spotlight on one of *Doctor Who*'s most underappreciated companions.

"Leela is incredibly intelligent," he says. "One of the most intelligent companions ever. I'm always looking for ways to get that across."

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
WHITE GHOSTS
BY ALAN BARNES
FEATURING VIRGINIA HEY
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The TARDIS materialises on a planet at the edge of the universe, where a group of scientists investigate a strange species of plant they've called 'White Ghosts'. But the scientists hide a terrible secret – and as the truth is revealed, the Doctor and Leela are in deadly danger…

After *White Ghosts*' chillingly atmospheric first episode, the Horda-dung really hits the fan and we get a glimpse into Leela's unique view of the universe. She ends up in the midst of a battle, with impossible plants on one side, and fearsome alien marauders on the other. We find ourselves in Leela's mind, with actress Louise Jameson narrating the lightning-fast thought processes of our favourite alien savage.

"I wanted to find a way to express what's going on in her head when she's fighting," says Alan. "She's not 'savage' when she's fighting, that part of her brain is highly developed. I was thinking of old kung-fu films when the action goes slo-mo."

It's clear that Alan holds this TARDIS team in high regard, and he's keen not to simply trot out what's gone before.

"It'd be strange to write as if we're were still in 1977," he says. "writer Robert Holmes, for example, was of my grandparents' generation, so the aim was to use his great work as a source of inspiration, just as Holmes drew on the work of his own grandparents' generation – Edgar Rice Burroughs, Sax Rohmer and so on."

Alan's script marries some of the creepiness familiar to those Holmes stories with a desperate situation that goes from bad to worse…

"With my script-editing hat on," muses Alan, "one of the pieces of advice I sometimes dish out to writers is, 'Make it worse!'. Don't be content to just think, 'These are my monsters and this is their plan, now I'll get the Doctor to defeat them'; rather, try to explore every possible dramatic complication arising from that. Let the situation get seriously messed-up…" **DAVID BRYHER**

BUY IT BECAUSE... It's a unique take on the character of Leela.

Luna Romana

AUDIO DRAMA Big Finish
WRITTEN BY Matt Fitton
PERFORMED BY Lalla Ward (Romana), Juliet Landau (Romana), Terry Molloy (Quadrigger Stoyn)
RRP £12.99 (CD), £9.99 (download)
RELEASED 31 JANUARY

The trilogy of *Companion Chronicles* marking *Doctor Who*'s 50th anniversary is coming to a close – but *Luna Romana* celebrates more than just the show's birthday. Performed by Lalla Ward (as the second Romana) and Juliet Landau (a future Romana, introduced on audio earlier this year), the story pays tribute to Mary Tamm, who originated the role, and passed away in 2012.

"I originally wrote it for Lalla and Mary," recalls writer Matt Fitton. "We were hoping that Mary would be well enough, but we got the sad news just as we were trying to line up the recording. [Producer] David Richardson had the idea of keeping the story, as a tribute to Mary.

Despite Mary's absence from *Luna Romana*, her version of the character remains a significant part of the story. "The story remains the same," Matt confirms, "but I've been able to wrap it in Juliet's Romana telling a story about Mary's from a point in Gallifrey's future history.

"It's partly set in Ancient Rome, and partly set on the Moon in a future Roman theme park. It's quite timey-wimey, and Romana's own actions have consequences early in her life but she doesn't notice them until later."

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
LALLA WARD AND JULIET LANDAU
PERFORM
LUNA ROMANA
BY MATT FITTON
WITH TERRY MOLLOY AS QUADRIGGER STOYN
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

In the far future, Romana has an encounter with a legacy of Rome, but Quadrigger Stoyn has been waiting. His actions will set Romana on a collision course with her own past. Stoyn wants his final revenge on the Doctor, and only Romana stands in his way. Both of her!

Terry Molloy returns for a final outing as Quadrigger Stoyn. "He's just *fantastic* as Stoyn," enthuses Matt. "He has lots to do in this one – there's a play in which he does all the parts, so he's playing a young lover, a maiden, an old man... everybody on stage is Terry Molloy!"

The era of *Doctor Who* mythology into which *Luna Romana* slots opens up some new possibilities for Stoyn. "With the earlier two stories, he couldn't be identified as a Time Lord, and we couldn't use the name Gallifrey either, because they were set before those things had been established," Matt points out, "but we can do that here. But he's already so damaged by what's happened in the other stories that he may well be beyond hope..." **DAN TOSTEVIN**

BUY IT BECAUSE... It celebrates 50 years of *Doctor Who*, and three versions of a very special character.

The Watcher's Fiendishly Festive...

Christmas Quiz ANSWERS!

So, how did you do? Eyes down for a full house...

CONNECTIONS

1 They are all subject to misspellings (or, at the very least, variant spellings) when seen on screen: 'Foreman' is misspelt 'Forman' on the junkyard gates in *Remembrance of the Daleks*; 'Australasian' is misspelt 'Australasion' on Astrid's helicopter licence in *The Enemy of the World*; 'variant' is misspelt 'varient' in *The Ambassadors of Death*; 'Stahlman' becomes 'Stahlmann' on the character's boiler-suit in *Inferno*; and 'Kellman' becomes 'Kelman' on the door of the character's cabin in *Revenge of the Cybermen*.

2 Unusually among stories which feature the Doctor's ship, the TARDIS only appears in the very last scene (a situation recently rectified by the recovery of the missing materialisation scene from Part One of *Terror of the Zygons*).

3 They all quote from Lewis Carroll's poem *Jabberwocky* (in Harry's case, it's again in that newly recovered *Zygons* scene; and, specifically, the slithy toves get a mention on all three occasions).

4 Remarkably, they are the only five *Doctor Who* adventures of the twentieth century whose supporting casts remain 'unique' to those episodes: besides the Doctor and companions, none of the credited actors appear in other *Doctor Who* stories.

5 They are all inadvertently anachronistic: in *Black Orchid* (set in 1925), Lord Cranleigh and his butler Brewster know what a Screwdriver cocktail is, some 24 years before that name was first given to the humble vodka and orange; in *The Unquiet Dead* (set in 1869), some suspiciously modern electric light switches can be spotted on the walls of Sneed's funeral parlour; and in *The Crimson Horror* (set in 1893), Mrs Gillyflower leads her congregation in a rousing rendition of *Jerusalem*, using the famous melody that Hubert Parry didn't write until 1916.

FAMOUS LAST WORDS

6 Edmund (*The Crimson Horror*).
7 Onegin (*Cold War*).
8 Captain Alice Ferris (*Nightmare in Silver*).
9 Piotr (*Cold War*).
10 Mrs Gillyflower (*The Crimson Horror*).

FAMOUS FIRST WORDS

11 *The Monster of Peladon*.
12 *The Impossible Astronaut*.
13 *Enlightenment*.
14 *The Smugglers*.
15 *Pyramids of Mars*.

CLARA'S ANAGRAMS

16 *A Christmas Carol*.
17 *The Celestial Toymaker*.
18 *Carnival of Monsters*.
19 *A Town Called Mercy*.
20 *Silence in the Library/Forest of the Dead*.

CORRIDORS OF POWER

You got it, right? They're all presidents...

21 The President of Earth (*Frontier in Space*).
22 President Arthur Coleman Winters (*The Sound of Drums*).
23 President Abraham Lincoln (*The Chase*).
24 The President of Androzani Major (*The Caves of Androzani*).
25 President Zarb (*Carnival of Monsters*).
26 The President of Great Britain (*Rise of the Cybermen*).
27 President Pandak III (*The Deadly Assassin*).
28 President Vargos (*Revelation of the Daleks*).
29 The President of the Intergalactic Floral Society – *ie* the Doctor himself (*The Seeds of Doom*).
30 The President of the Scottish Energy Commission – *ie* the Duke of Forgill (*Terror of the Zygons*).

DOKTOR VON WER

The clue was in the title of the section. These were all the names (here translated back into English, of course) given to various 1980s *Doctor Who* serials when screened in Germany.

31 *Revelation of the Daleks*.
32 *Ghost Light*.
33 *Timelash*.
34 *Survival*.
35 *The Twin Dilemma*.

WORLD WIDE WEB

36 Bill Kerr (*The Enemy of the World*) was a longtime regular in Tony Hancock's radio series; Jack Watling (*The Web of Fear*) was a guest star in the famous Hancock TV episode *The Lift*.

37 Colin Douglas (Donald Bruce in *The Enemy of the World* / Reuben in *Horror of Fang Rock*); Ralph Watson (Captain Knight in *The Web of Fear* / Ben in *Horror of Fang Rock*).

38 *The Web of Fear*'s model shot of the TARDIS in space reappears (web and all, rather confusingly) in *The War Games*. Meanwhile, *The Enemy of the World* contains two examples, so congratulations if you spotted them both: the exploding helicopter in Episode 1 is the same piece of library footage used in Episode Three of *The Dæmons*, while the library shots of molten lava used in Episodes 2 and 3 of *Enemy* later reappear in the opening titles of *Inferno*.

39 Bill Lyons (the guard who tries to chat up Astrid in *The Enemy of the World*) wrote the 1981 *Blake's 7* episode *Games*; Rod Beacham (Corporal Lane in *The Web of Fear*) wrote the 1981 *Blake's 7* episode *Assassin*. Remarkably, the two *Blake's 7* episodes are also consecutive!

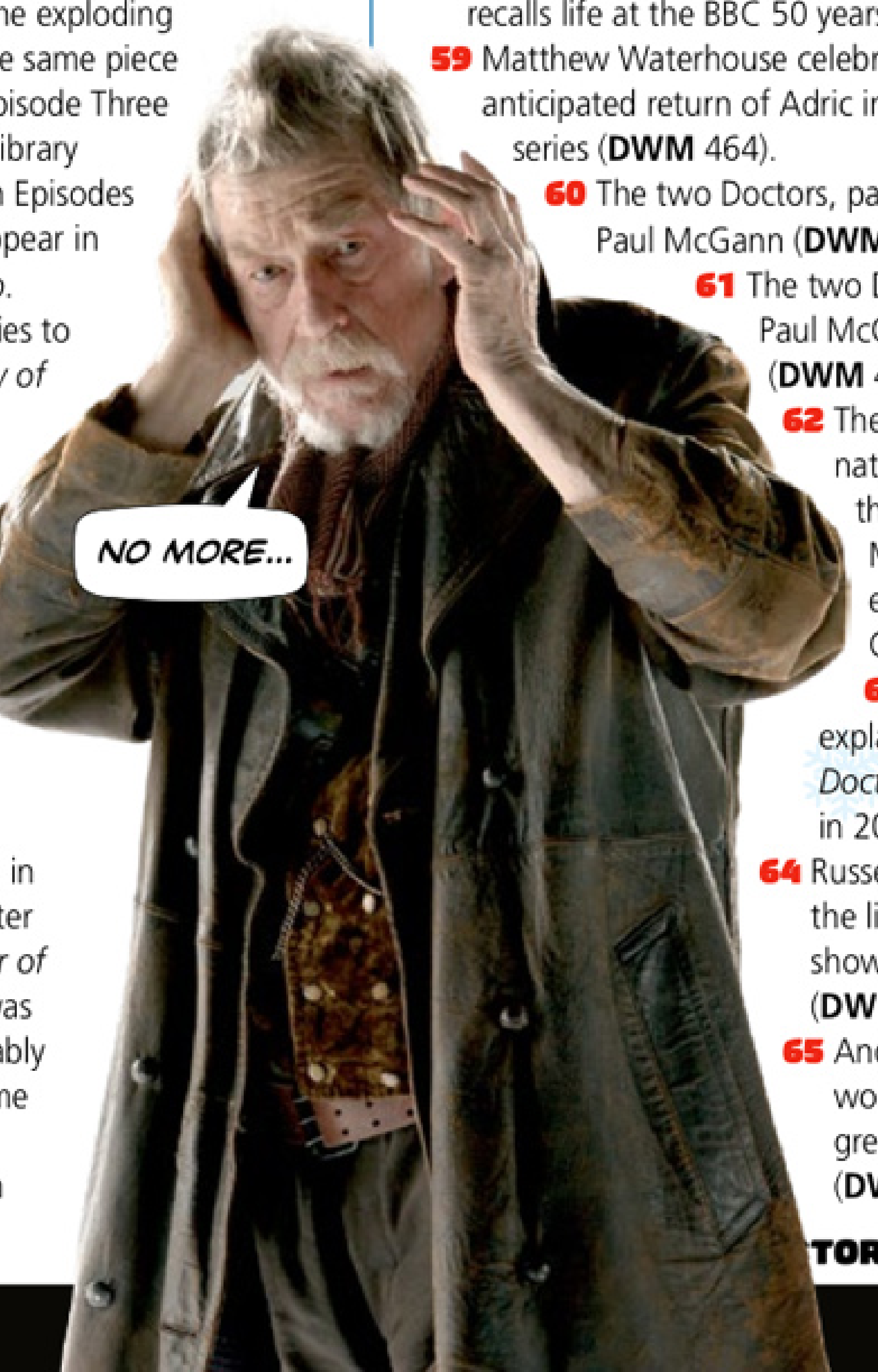
40 Bill McGuirk (another guard in *The Enemy of the World*) later played a policeman in *Terror of the Autons*, but his scene was deleted owing to unacceptably poor CSO (although his name still appears in the credits); Derek Pollitt (Driver Evans in *The Web of Fear*) later played the brain-drained, straggly-haired, straggly-bearded, straggly-fingernailed Professor Caldera in the unfinished and untransmitted story *Shada*.

TITLE TATTLE

41 The TARDIS received her first titular mention in *Journey to the Centre of the TARDIS*.
42 One-word story titles.
43 ...*of the Daleks*.
44 A working title of 1985's *Attack of the Cybermen* was *The Cold War*.
45 We were looking for the first words of William Hartnell episodes: (a) *Journey to the Centre of the TARDIS* / *Journey Into Terror*; (b) *The Bells of Saint John* / *Bell of Doom*; (c) *Nightmare in Silver* / *The Nightmare Begins*.

QUOTES OF THE YEAR

46 Production designer Michael Pickwoad outlines his *Doctor Who* philosophy (**DWM** 456).
47 Anneke Wills reveals what Doctors and companions discuss in private (**DWM** 459).
48 Steve Thompson, writer of *The Curse of the Black Spot* and *Journey to the Centre of the TARDIS*, confesses all (**DWM** 465).
49 Dan Starkey, everyone's favourite Sontaran, proudly flashes his fanboy credentials (**DWM** 460).
50 Bernard Cribbins might be the cuddliest and most lovable man on the planet, but don't ever forget the chilling fate of the bloke in the bowler hat in that deceptively jaunty song of his (**DWM** 458).
51 Philip Morris describes the moment when he discovered what turned out to be a stash of missing Patrick Troughton episodes (**DWM** 466).
52 John Leeson's not just a pretty voice, you know (**DWM** 458).
53 Richard Franklin recalls an early foray into performance art (**DWM** 462).
54 Writer Neil Cross delves deep into the subtext of *The Rings of Akhaten* and *Hide* (**DWM** 464).
55 Executive producer Julie Gardner on how it felt to be reviving *Doctor Who* a decade ago (**DWM** 464).
56 K9's co-creator Bob Baker doesn't mince his words regarding the 1981 spin-off *K9 and Company* (**DWM** 463).
57 Former Big Finish big cheese Gary Russell is similarly free of mince regarding the 2003 online adventure *Scream of the Shalka* (**DWM** 464).
58 *Doctor Who*'s first ever director, Waris Hussein, recalls life at the BBC 50 years ago (**DWM** 466).
59 Matthew Waterhouse celebrates the hotly anticipated return of Adric in the Big Finish audio series (**DWM** 464).
60 The two Doctors, part 1: Tom Baker on Paul McGann (**DWM** 465).
61 The two Doctors, part 2: Paul McGann on Tom Baker (**DWM** 465).
62 The heir to the throne's natty footwear receives the thumbs-up from Matt Smith after his encounter with Prince Charles (**DWM** 463).
63 Steven Moffat explains the life of a *Doctor Who* showrunner in 2013 (**DWM** 460).
64 Russell T Davies explains the life of a *Doctor Who* showrunner in 2003 (**DWM** 463).
65 And finally, some wise words from the late, great Jon Pertwee (**DWM** 458). **DWM**



PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

WIN! 50th ANNIVERSARY COLLECTION CD!

Available now from Silva Screen Records is *Doctor Who – The 50th Anniversary Collection*. This four-CD set gathers together 129 tracks of original music used in the TV series from 1963 to the present day, covering all eras of the programme and the first eleven Doctors, with many of the pieces being released for the first time.

This comprehensive set features music from many of the composers who have worked on the series, including Tristram Cary, Dudley Simpson, Geoffrey Burgon, Paddy Kingsland, Roger Limb, Malcolm Clarke, Keff McCulloch, Dominic Glynn, John Debney, and Murray Gold, as well as special sound by Brian Hodgson, Dick Mills and the BBC Radiophonic Workshop.

Doctor Who – The 50th Anniversary Collection is available to buy for £13.90, but we have **FIVE** to give away. Just answer this question:

BBC
DOCTOR WHO
THE 50TH ANNIVERSARY COLLECTION
ORIGINAL TELEVISION SOUNDTRACK

Which famous Welsh singer sang *Abigail's Song* in *A Christmas Carol*?

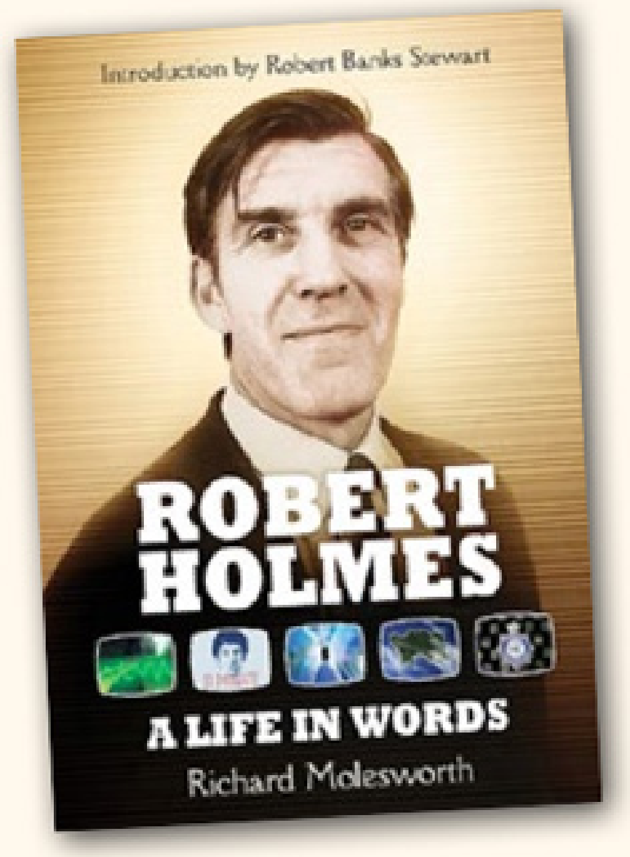
- A Katherine Jenkins
- B Leroy Jenkins
- C Gareth Jenkins

Phone **09011 542 221** to enter, or post your entry to the address below, starting with these lyrics: "SILENCE IS ALL YOU KNOW."

WIN! ROBERT HOLMES: A LIFE IN WORDS BOOK!

Robert Holmes, who wrote stories for five different incarnations of the Doctor, including such classics as *Spearhead from Space, The Ark in Space, The Talons of Weng-Chiang* and *The Caves of Androzani,* is regarded as one of the best writers ever to have worked on *Doctor Who*. He was also script editor on the series from 1974-1977, a period considered to be one of the show's high points. Richard Molesworth's new book *Robert Holmes: A Life in Words* takes a detailed look at the career of the man who was one of television's most innovative, creative, respected – and least lauded – of talents from the 1960s, 70s and 80s.

Robert Holmes: A Life in Words is available now in paperback, priced £15.99. However, thanks to our friends at Telos Publishing, we have **FIVE** copies to give away absolutely free. A copy could be yours if you are able to answer this question:



Which criminal duo did the Doctor meet on Ribos?

- A Glitz and Dibber
- B Garron and Unstoffe
- C Burke and Hare

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this: "YOU WON'T NEVER SUFFER FROM THE SCRINGES."

WIN! ANTIDOTE TO OBLIVION CD!

The Sixth Doctor encounters his old foe, the unscrupulous Sil, in brand new audio adventure *Antidote to Oblivion* by Philip Martin. Future Britain is bankrupt, its corporate owners facing financial ruin. Fortunately, the Universal Monetary Fund is willing to give its President a multi-billion credit bail-out... but terms and conditions apply, and Sil's proposed austerity measures go far beyond mere benefit cuts.

Responding to a distress call, the Doctor and his companion Flip land in a London whose pacified population has been driven underground. And at ConCorp HQ, a young biochemist is working on a permanent solution to the nation's terminal unprofitability – because Sil intends to make a killing!

We have **FIVE** CD copies worth £14.99, of *Antidote to Oblivion*, starring Colin Baker as the Doctor, to give away to readers. Simply answer the following to be in with a chance:

DOCTOR WHO
COLIN BAKER and LISA GREENWOOD in
ANTIDOTE TO OBLIVION
by PHILIP MARTIN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Sil is a member of which corrupt race of creatures?

- A The Gatherers
- B The Mentors
- C The Carpenters

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with: "GOOD RIDDANCE, I SAY. ALL THEY DO IS EAT YOU OUT OF HOUSE AND HOME!"

WIN! THE KING OF SONTAR CD!

Dowcra base. The third Elite Sontaran Assassination Squad closes in on its target. A dozen trained killers, but even they will be unable to bring down the invincible Strang... Elsewhere, manipulated by the Time Lords, the TARDIS also arrives on Dowcra. And the Fourth Doctor and Leela are set to encounter the greatest Sontaran ever cloned...

The King of Sontar opens the third audio series of *The Fourth Doctor Adventures* from Big Finish, and stars Tom Baker as the Doctor, Louise Jameson as Leela, with guest stars David Collings and TV Sontaran actor Dan Starkey as Strang. Available to buy now on CD and download, we have **FIVE** copies of the CD, worth £10.99, to give away to lucky readers thanks to the chaps at Big Finish Productions. To be in with a chance of getting your hands on a copy, simply answer the following question:

DOCTOR WHO
TOM BAKER and LOUISE JAMESON in
THE KING OF SONTAR
by JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
DAVID COLLINGS
DAN STARKEY
FULL CAST AUDIO DRAMA

Which Sontaran friend of the Doctor's does Dan Starkey play in *Doctor Who*?

- A Staal
- B Strax
- C The Graske

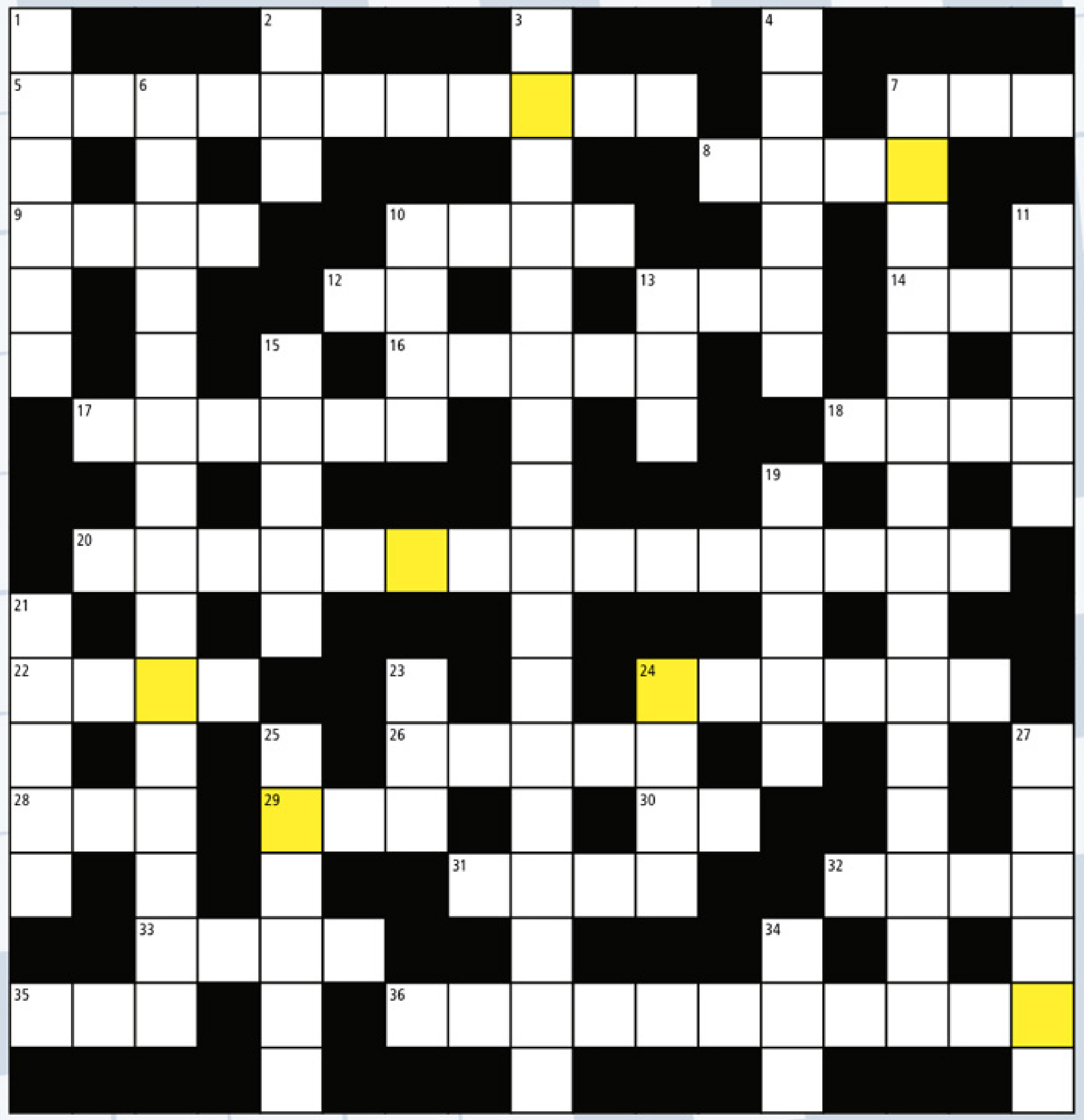
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with this typically Sontaran statement: "I'M GOING TO GO PLAY WITH MY GRENADES."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 9 January 2014 and close at midnight on Wednesday 5 February 2014. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 468, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 8 February 2014. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Think you know your Androgar from your Androgums? Then why not pit your wits against this puzzle?



ACROSS

5 Visited by the First, Sixth and Seventh Doctors (7,4)
7 (and 10 Across) The antidote to Spectrox Toxaemia (3,4)
8 Friend of Jackie Tyler who works as a cleaner (4)
9 David ____ – played Nathan in *Planet of the Dead* (4)
10 See 7 Across
12 The Master and the Doctor used this to gain access to the Dark Tower (2)
13 (and 18 Across) Played Josiah Samuel Smith (3,4)
14 Professor Chronotis was obsessed with this (3)
16 The Doctor claimed it only allowed you to be wrong with authority... (5)
17 Where Adric comes from (1-5)
18 See 13 Across
20 (and 26 Across) Battle that culminated in Bedfordshire – *The...* (5,8,2,5)
22 See 13 Down
24 Martin ______ – played Lon in Snakedance (6)
26 See 20 Across
28 A Monoid (3)
29 A companion of the Doctor (3)
30 *Abbrev.* Organisation seen in *The Invasion* and *Rise of the Cybermen* (1,1)
31 What the Second and Sixth Doctors said to each other when they met (4)
32 UNIT corporal (4)
33 Main feature of the planet San Helios (4)
35 (and 11 Down) Sported by the Sixth Doctor (3,5)
36 How the Second Doctor described the Dalek civil war on Skaro (3,5,3)

DOWN

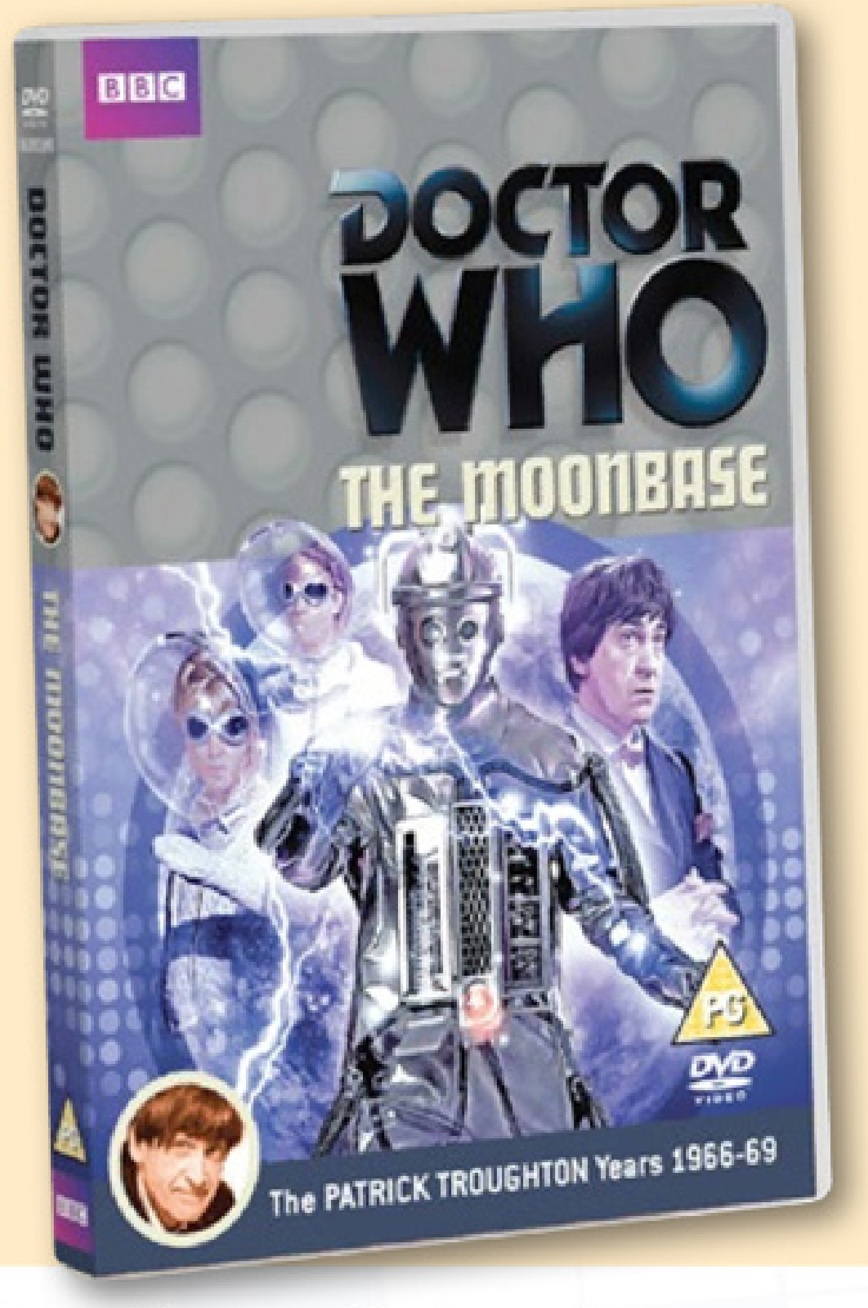
1 He died on the planet of the Cheetah People (6)
2 Son of John Farrell (3)
3 Where the Doctor said goodbye to Rose (6,3,8)
4 Martin ______ – played Styggron in *The Android Invasion* (6)
6 (and 7 Down) A violent moment in history visited by the First Doctor (3,8,2,2,12,3)
7 See 6 Down
10 Twenty times around the deck of the *SS Bernice* is a... (4)
11 See 35 Across
13 (and 22 Across) Slaar, perhaps (3,4)
15 One of the most evil creatures ever created (5)
19 Leader of the Guardians (5)
21 Planet with six suns! (5)
23 The Doctor gave Rose one (3)
24 Cassandra's servant (4)
25 David ______ – played Grisenko (6)
27 Daughter of 29 Across (6)
34 The Adipose (3)

WIN! THE MOONBASE DVD!

The Cybermen are back in force in the latest *Doctor Who* DVD, 1966's *The Moonbase*. The story stars Patrick Troughton as the Doctor, and in addition to exclusive new extras, the missing Episodes 1 and 3 of the story have been lovingly animated especially for this release. The DVD costs £20.42 and thanks to BBC Worldwide we have **FIVE** copies to give to the readers who can complete the prize crossword and rearrange the letters in the squares to form somewhere that was attacked by the Daleks.

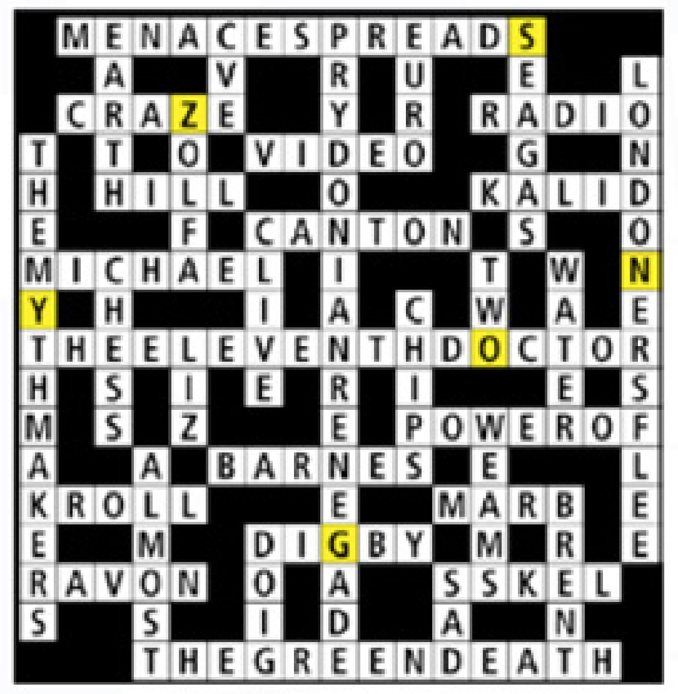
Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with this: "CLEVER. CLEVER. CLEVER."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 9 January and close at midnight on Wednesday 5 February 2014. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 8 February 2014.



ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



CRYPTIC MINI CROSSWORD (**DWM** 467)

1 Flesh
2 Zarbi
3 Aggedor
4 Beaus
5 Silence
6 Voord

LAST ISSUE'S PRIZE WORD: **ZYGONS**

WOTCHA!

The page that doesn't even know where Esher is.

BY THE WATCHER

A History of Doctor Who in 100 Objects...

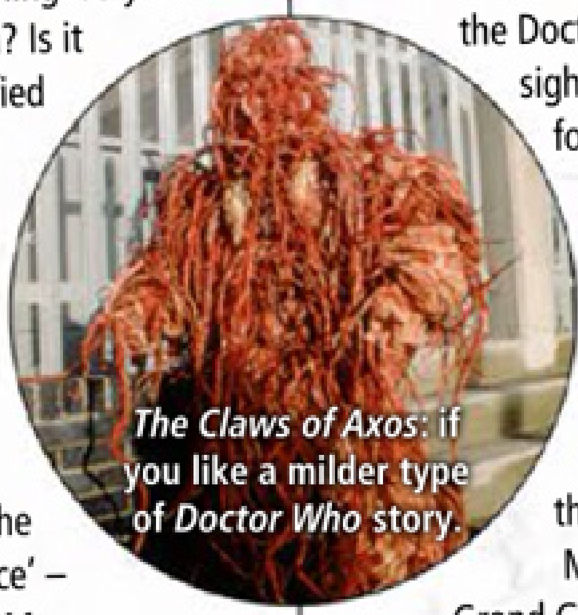
#40

THE BBFC BOX

The other day I took myself off to see *Gravity*, Alfonso Cuarón's 3D space-disaster spectacular. As the lights went down, the familiar opening caption from the British Board of Film Classification flashed up to warn us that *Gravity* 'contains sustained moderate threat'. Crikey. If that's what they call moderate, those BBFC chaps must rock some pretty crazy lifestyles.

Naturally, this got me thinking about the BBFC guidance boxes that you see on the rear of the *Doctor Who* DVDs. You know the sort of thing: 'contains mild violence and threat'; 'contains mild innuendo and sex references'. My favourite is the one on the original release of *Carnival of Monsters*, which anxiously advises the viewer of 'very mild "creature" peril'.

These guidance warnings pertain to the entire content of the disc, so those mild innuendoes and sex references might be found in the commentaries or the making-of features, rather than in the actual episodes themselves. When the *Myths and Legends* box set warns sternly of 'one bleeped use of strong language', you can be sure it's not referring to Romana's cry of "Despicable worm!" in *The Horns of Nimon*. But some of the BBFC's other stock phrases can be a little harder to fathom: several *Doctor Who* DVDs 'contain mild horror' – or even, in the case of *The Claws of Axos*, the altogether more damning 'very mild horror'. Can horror be very mild? Is it possible to be very mildly horrified by *The Claws of Axos*? Well, maybe. Violence, too, is almost without exception 'mild'. You might think that the likes of *The Deadly Assassin* and *Vengeance on Varos* are pretty bracing in the fisticuffs department, but according to the BBFC they contain 'mild violence' – exactly the same as *The Space Museum* or *The Creature from the Pit*. And as for *The Tomb of the Cybermen*: 'Violence: none.' So now you know.



The Claws of Axos: if you like a milder type of *Doctor Who* story.

Cybermen: famed for their firm handshakes.

But if it's real inconsistency you're after, take a look at some of the certificates. Other territories make their own arrangements, but in the UK most of the DVDs of twentieth-century *Doctor Who* stories receive a U or a PG certificate, while the majority of the twenty-first-century episodes are given the higher rating of 12. This feels slightly odd, because although it's certainly true that the modern series presses a whole bunch of those BBFC buttons (particularly when it comes to 'mild innuendo and sex references'), it's also true that today's guidelines on violence and horror in pre-watershed television are far more stringent than in days of yore. It's extremely rare to see a single drop of blood in *Doctor Who* these days – compare that to bloodbaths like *State of Decay* or *The Brain of Morbius*, both of which are PG-rated on DVD. Believe it or not, there's also a rule nowadays that characters can't die with their eyes open before the watershed – too horrific – so you won't see that in *Doctor Who* any time soon. But it's a different story for PG-rated releases like *Terror of the Zygons* (in which there's a lingering shot of the wide-eyed corpse of Angus McRanald) or *The Curse of Fenric* (in which the Doctor closes Miss Hardaker's sightless, staring eyes). And as for all that strangulation that used to get Mary Whitehouse so worked up: forget it. The Doctor's attempt to throttle Peri in *The Twin Dilemma* (PG, 'contains mild violence') simply wouldn't be allowed on the show today.

Mention of the Sixth Doctor's Grand Guignol heyday brings us to *Attack of the Cybermen*, a notoriously nasty serial which contains perhaps the single most graphic act of gory violence in the entire history of *Doctor Who*. Believe it or not, the DVD is rated U. I'll just say that again: *Attack of the Cybermen* is a U. In case you were wondering, *The Sensorites* is a PG. The rear sleeve of *Attack of the Cybermen* rather primly advises that the story 'contains mild violence, threat and scene of injury detail'. I'll say it does.

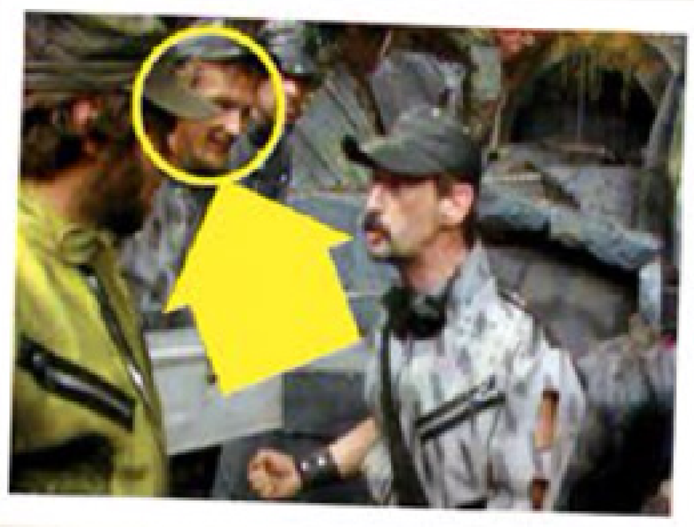
And the madness continues: the PG-rated fan favourite *The Five Doctors* has a 12-rated trailer. The reason for this bizarre anomaly is that the trailer's flash-bang-wallop condensing of violent moments – Cyber-decapitation and the like – was judged by the BBFC bods to create a stronger flavour than when the same shots were spread across the story's 90 minutes. Context is all.

So, which *Doctor Who* DVD can you safely show to your faint-hearted granny without fear of leaving her very mildly horrified? Happily, the BBFC is here to help. Uniquely among the *Doctor Who* range, the U-rated DVD of *The Rescue* carries the reassuring words: 'contains no material likely to harm or offend'. Unless you count Barbara callously blowing Vicki's pet to smithereens, of course.

IN A NUTSHELL: May contain nuts.

SUPPORTING ARTIST *of the month*

It's not easy being a rough, tough, rebellious Retrograde on the daily disaster we call Frontios. Never mind the bitter social ostracism, the degraded scavenging lifestyle, and the regular doses of withering scorn from that brassy Mr Brazen: worse than any of that, you and your comrades have to contend with the nagging suspicion that your attempts to pass yourselves off as a hard-bitten raiding party are severely compromised by your uncanny resemblance to 1984's sleazy leather-boy pop sensation Frankie Goes to Hollywood. And then, on top of that, comes the challenge of mustering a plausible set of non-verbal reactions to the sophisticated nuances of Christopher Bidmead's dialogue. And so, at 11:26 in Part Three, spare a thought for the second chap from the left when the generously-moustachioed chief Retrograde – every inch the Paul Rutherford of our futuristic Frankie line-up – declares: "He outlived the hunger of the earth – a man who can do that can do anything!" It's hard to know how one ought to react to a line like that, but it's possible that our extra's decision to grin from ear to ear and dart his head delightedly to the left, right and left again, as if to convey to his chums, "Eee, by 'eck, that's champion, is that," might not be *quite* what's required.



TOP TEN
EIGHTIES BANDS

AZTEC CAMECA
SPANDRELL BALLET
THE STYRE COUNCIL
A FLOCK OF SEGALS
PEX'S MIDNIGHT RUNNERS
HEAVEN SEVATEEM
THE FANBOY THREE (featuring Romanarama)
PREFAB KLOUT
DAISIEST DAISY FANTAYZEE
ORCHESTRAL MANOEUVRES IN THE QUARK

THE STOCKBRIDGE ENGLISH DICTIONARY

ERIC PRINGLE: a potato snack for Mr Saward.
GRACE HOLLOWAY: what Morgaine did after the events of *Battlefield*.
JINGO LINX: a patriotic deodorant.
MURRAY GOLD: bounty on the head of a Navarino coach driver.
TRENZALORE: fashion is compulsory.
VANIR: the delivery man has arrived.

THE *Six Faces* OF DELUSION

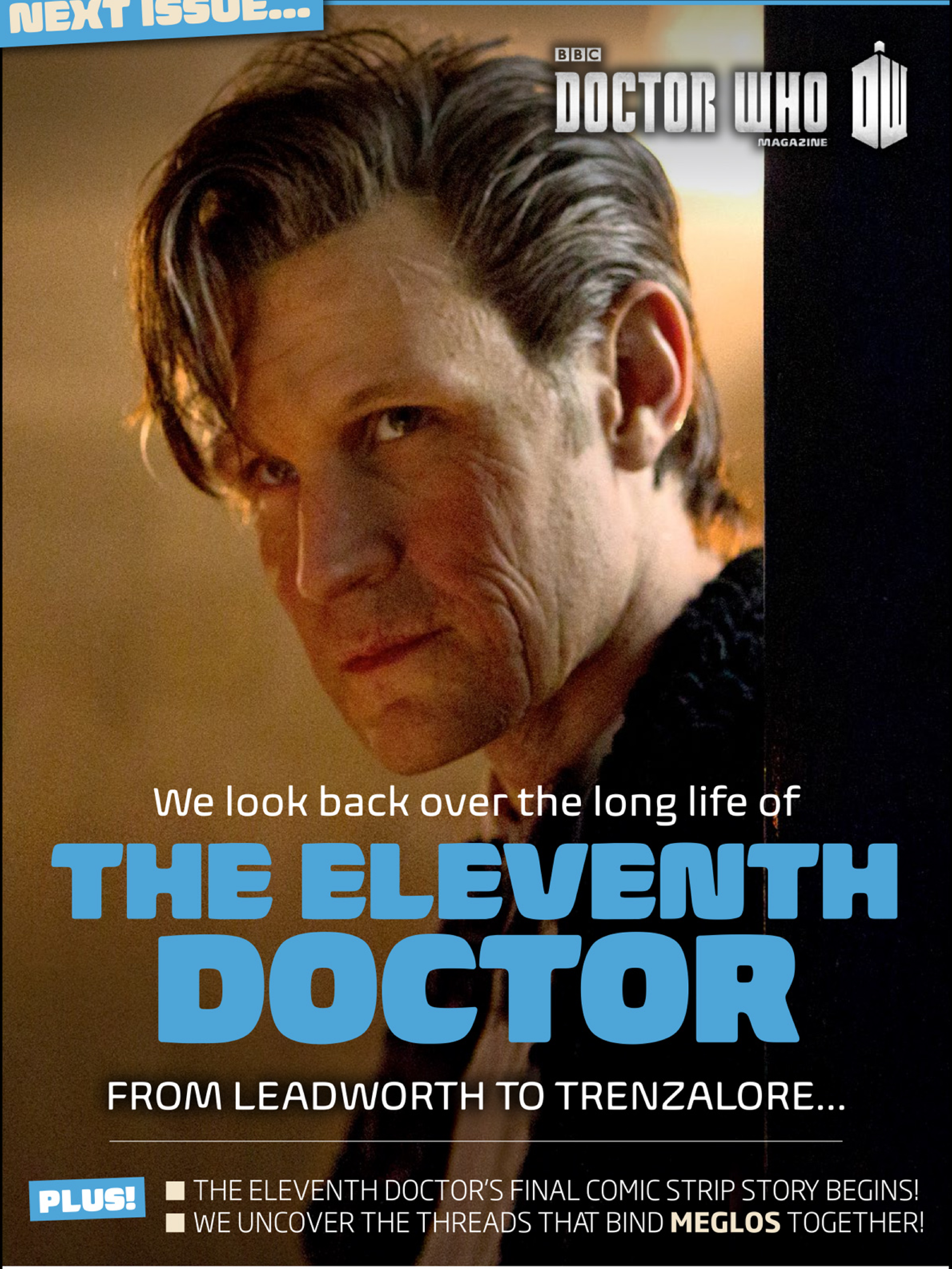
New York, Gundan, Paris, Bulic, everybody talk about (ba-ba-dum) pop music! Which five of the following facts sound the right note, and which one is a bad cover version?

Answer revealed at the bottom of the page.

1. Big-screen Doctor Peter Cushing appears on the sleeve of a single by 1980s band Johnny Hates Jazz.
2. Peter Butterworth, best known to *Doctor Who* fans as the Meddling Monk, appears on the sleeve of a single by 1980s band The Smiths.
3. Jason Watkins, who plays the sinister Mr Webley in *Nightmare in Silver*, appears on the cover of a David Bowie album.
4. A painting of Tom Baker as the Fourth Doctor appears on the cover of Mansun's 1998 album *Six*.
5. A photograph of Tom Baker as the Fourth Doctor appears on the rear sleeve of The Human League's 1981 single *Boys and Girls*.
6. The 'time tunnel' from the classic Tom Baker title sequence appears on the cover of The Human League's 1990 single *Soundtrack to a Generation*.

ANSWERS: It's Sarah Clark from *Father's Day* on the Time-Space Visualiser. **The Six Faces of Delusion:** The altered image is number 2. All the others are true. And in case you're wondering, the Bowie album featuring Mr Webley is 1993's *The Buddha of Suburbia*.

NEXT ISSUE...



BBC DOCTOR WHO MAGAZINE

We look back over the long life of

THE ELEVENTH DOCTOR

FROM LEADWORTH TO TRENZALORE...

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- WE UNCOVER THE THREADS THAT BIND **MEGLOS** TOGETHER!

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